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**LESSONS IN**

**PHYSICAL EDUCATION**

*FOR*

**ELEMENTARY GRADES**



Published by the  
STATE SUPERINTENDENT OF PUBLIC INSTRUCTION  
RALEIGH, N. C.





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Arranged by

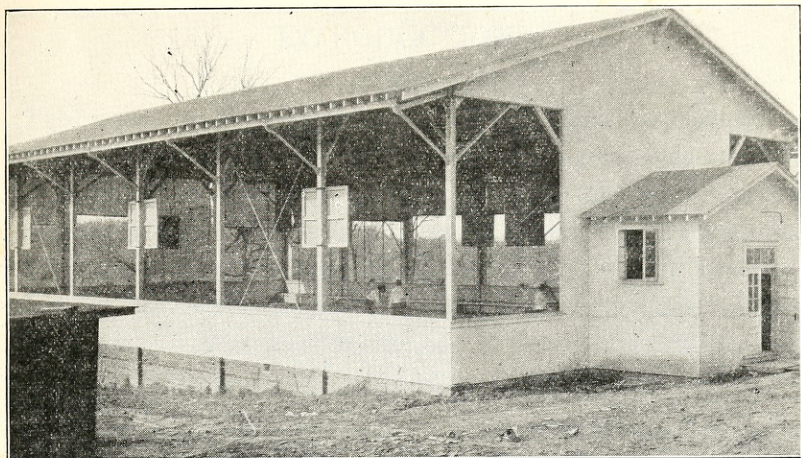
MARY CHANNING COLEMAN

ANNE M. CAMPBELL

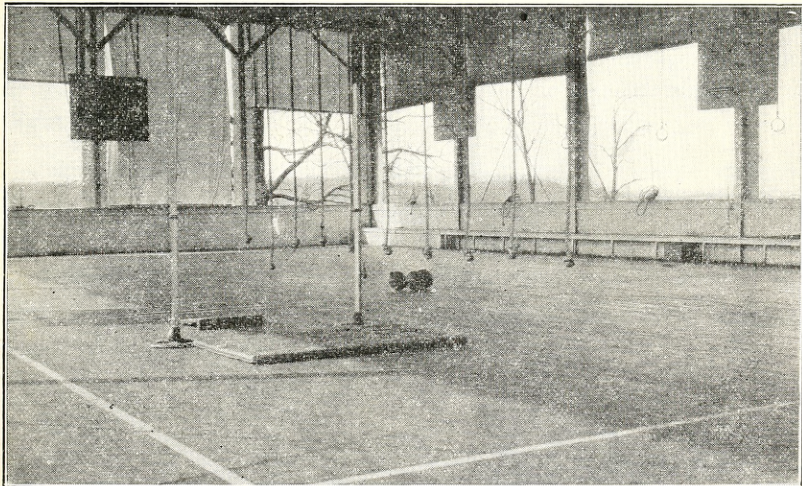
*The North Carolina College for Women*








OUTDOOR GYMNASIUM, THE NORTH CAROLINA COLLEGE FOR WOMEN.



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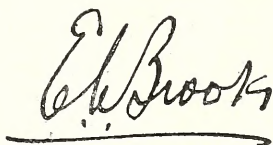
## INTRODUCTION

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This course in Physical Education for the elementary schools of the State has been prepared by Miss Mary Channing Coleman and Miss Anne M. Campbell of the Department of Health of the North Carolina College for Women. We are deeply grateful to both Miss Coleman and Miss Campbell for their generous services to the Physical Education Division of the North Carolina Education Association, and to Miss Alice Bivins and Miss Matilda Morlock of the Public School Music Department of the North Carolina College for Women.

There has been a long felt need for a course in physical education for the elementary schools of the State. This need has grown more urgent each year. The purpose, therefore, of this course is to give the teachers games and physical exercises which they may use in their schoolrooms and on the playgrounds, for physical education should be a part of the school life of every child. It is believed that the teachers who play the games and take part in the other forms of physical activity in this course with enthusiasm, will be able to carry on work in physical training which will bring most gratifying results, both in the physical improvement of their pupils and in the general toning-up of the entire school.

The compilers of this bulletin have attempted to arrange material suitable for use in ordinary school conditions, where the lessons must be given in the classroom or on the playground. Many of the games and folk-dances described have been collected from the students of the North Carolina College for Women, and represent traditional material handed on from our Anglo-Saxon ancestors.

A handwritten signature in cursive script, reading "E. H. Brooks". The signature is written in dark ink and is positioned above a horizontal line.

*State Superintendent of Public Instruction.*

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# PHYSICAL EDUCATION

## FOR

### ELEMENTARY GRADES

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A program of Health Education for the Elementary Schools may be more clearly understood if the teacher will give serious attention (A) to the aims and objectives in Physical Education, (B) to the time required for this subject, (C) to the activities represented in this broader curriculum, (D) to a typical weekly program, (E) to training necessary to secure correct posture, (F) methods of teaching and (G) explanation of types of exercises. These several divisions are treated briefly as follows:

#### A. AIMS AND OBJECTIVES IN PHYSICAL EDUCATION

##### 1. TEMPORARY RELIEF FROM ENFORCED QUIET:

"Round shoulders" and contracted chests are rarely found in children of the pre-school age. It is one of the gravest indictments against our educational systems that these defects are known as "school-room deformities," appearing at about the third year of school life. Even those of us who have efficient bodies and who habitually stand and sit well, will slump when we are fatigued; and when children's backs and limbs are cramped from prolonged sitting, we find the familiar bad postures that lead to round shoulders and lateral curvatures. The daily gymnastic lesson, together with the three minute open window activity period, placed at the hour when relief is most needed, will go far to obviate this danger.

##### 2. IMPROVED NEURO-MUSCULAR COÖRDINATION:

The inter-action of nerve and muscle is often compared to the working of a telephone system; an efficient "central" and well-cared-for lines result in quick and accurate connection. Games and gymnastics help bring about prompt response to stimulus. "The training a boy receives in deciding where to throw the ball in a game, or whether now is the time to run or to play safe, is of far more direct value in his social, economic and intellectual education than much of his other training," says a prominent educator.

##### 3. IMPROVED FUNCTIONING OF VITAL ORGANS:

This is an age of the popular slogan; "a clean tooth never decays," is one familiar to the reader of the popular magazines. Equally true, but not so well-known, is the maxim "a well-ventilated lung does not contract tuberculosis." The tubercle bacillus usually begins his deadly work in the apex of the lung, which is not ventilated in ordinary shallow breathing, but gets well aired in vigorous exercise.

Then the heart, like any other muscle of the body, can only be kept in good tone by performing a certain amount of work; and the digestive organs, through improved circulation and through efficient secretion and excretion, are likewise aided by the daily lesson in Physical Education.

##### 4. RECREATION—OR RE-CREATION, BOTH FOR ITS IMMEDIATE AND PERMANENT VALUES.

## B. TIME REQUIRED FOR PHYSICAL EDUCATION IN ELEMENTARY SCHOOLS

- (1) Two three-minute open window drills, mid-morning and mid-afternoon daily.
- (2) Twenty to twenty-five minutes for daily lesson. Total time weekly, 130 to 150 minutes.

## C. ACTIVITIES REPRESENTED IN PHYSICAL EDUCATION CURRICULUM

1. Lessons in Hygiene; formation of health habits through talks, inspections, health clubs, reports, etc.
2. Gymnastic lessons.
3. Plays and games.
4. Rhythmic exercises and folk dances.
5. Athletic contests.

## D. TYPICAL WEEKLY PROGRAM

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Grade II:	Story Play; Singing Game	Health Lesson	Story Play Game	Free Play	Rhythm Exercises
Grade V:	Hygiene Lesson	Gymnastics Games	Badge Tests	Gymnastics Games	Rhythm Exercises
Grade VII: (Girls)	Badge Tests	Gymnastics; Folk Dance	Health Talk; Feet and Shoes	Gymnastics; Games	Game Contest Volley Ball
Grade VII: (Boys)	Badge Tests	Gymnastics and Stunts	Health Lesson; Feet and Shoes	Gymnastics Games	Game Contest End Ball

Total: Five 20-minute periods, ..... 100 min.;

Two three-minute relief periods daily, ... 30 min.

130 min. week

## E. TRAINING CORRECT POSTURE

Children are not born round-shouldered, and when the condition has developed, it is due to more than carelessness on the part of the child; nagging at him to "hold your shoulders back" is unjust, and will never accomplish any improvement. The most frequent causes of round shoulders and the accompanying deformity, hollow back, are as follows:

1. Malnutrition, its consequences of weakness and poor muscle tone; the relaxed "fatigue position" becomes chronic.
2. Prolonged sitting position, causing cramp and fatigue.
3. Ill-fitting school desks and seats.
4. Improper clothing; boys often have pockets so placed that they can



only be reached by a slump; little girls' waists are often so cut that the weight of stockings and petticoats pulls the shoulders forward.

5. Unhygienic daily routine—insufficient sleep, lack of vigorous play.

6. Defective sight or hearing.

The first step in the correction of bad posture is the removal of the cause; then exercises are given to stretch the contracted chest tissues and to tighten the relaxed muscles of shoulders, head and abdomen.

## F. METHODS OF TEACHING GRADES I AND II

The teaching of these two grades is largely informal and imitative. The teacher should enter into all activities with the class. Her directions should be simple but clear. She should be well acquainted with her material and be able to meet all possible emergencies that may arise. Commands should be avoided whenever possible; suggestions are much better with smaller children. However, they should learn that such signals as the whistle or chords on the piano mean a definite thing and response to them should be immediate.

The imagination is a great factor in teaching Physical Education to these children. When an exercise is given, invent a name for it. Use the natural environment and interests of parents and children.

If the children like a game or dance they will love to repeat it. It will not lose its value through repetition. Variety, however, will help to keep the interest, so, even though the children may ask to repeat a familiar game or dance, do not let it wear out by too much repetition. Keep all material alive and thus prevent the children becoming tired of any. If you permit the repetition of games and dances they should show an improvement in execution.

Physical Education in the first and second grades should encourage alertness, independent action and ready response to unexpected directions. It gives elementary training and sportsmanship and coöperation. The sense of balance and rhythm will also be developed.

Music will be a great help in training rhythmic movements and dancing. For rhythmic training the children should be taught:

### I. Clapping in various rhythms:

A. Even—Clap-clap-clap.

B. Uneven—

(1) Clap-clap----clap-clap

(2) Clap-clap—clap-clap-clap

(3) Any other variations that may be desired.

II. Marching should be light and not too slow. It may be combined with clapping or used with various imitative activities such as blowing horns and beating drums.

### III. Skipping:

Formations depend upon the available space. Lines when possible should be marked on the floor. Watch for correct spacing and train the children to get in the proper positions as quickly as possible.

#### REMEMBER:

1. Do not be too serious.

2. Know your material.
3. Have all necessary equipment, balls, etc.
4. Be ready to meet all possible emergencies that may arise.
5. Choose games suitable to the age and number playing.
6. Be able to adapt your material by using more than one ball or having more than one child "it."
7. If a game does not "go" or you do not "get it across" learn to analyze and find out the difficulty so you can remedy it.

### G. EXPLANATION OF TYPES OF EXERCISES

The following activities are included in the Physical Education Course

Story Plays

Games and Contests

Rhythmic Plays and Singing Games

Gymnastics

Relief Drills

Athletic Contests

School Festivals.

*Story Plays.* This type of work takes the form of a story which the children act out. Story plays may be used to correlate with the daily occupations and activities and the teacher may work out and adapt any number of plays of her own. They may be used in such a way as to appeal to the imagination of the small child and at the same time give the necessary amount of exercise. All of these movements should be large and free in order to be of hygienic value and there must be joy and interest or they are useless. These plays are an essential part of the first and second grades.

The story play should be given in such a manner that the imaginative side of the child is alert. The suggestions for movements should come from the children. For instance, the teacher wishes to give a snow play through the deep snow. She may introduce the subject by saying, "Let's play that it snowed all last night and the snow is very, very deep. Some one show us how we shall have to walk through the big drifts." Have several children demonstrate before the class. Then proceed by saying, "Let's all do it—go!"

The plays follow a definite order, so that all parts of the body may be exercised.

#### FORM OF STORY PLAY:

MOVEMENT	EXAMPLE
1. Stretching.	1. Reaching to the shelf for a book.
2. Leg.	2. High stepping horse.
3. Head.	3. Looking up in the trees.
4. Arm.	4. Mowing the grass.
5. Trunk.	5. Chopping.
6. Precipitant.	6. Jumping in place to get the feet warm.
7. Breathing.	7. Blowing on the fingers to get them warm

*Games and Contests.* The play of children is a joyous and spontaneous activity essential to health and development. We have come to realize the need and value of play for children, and teachers are urged to direct



and guide the play of the pupils in the public schools. The teacher herself should have the spirit of the play as no one can be a successful leader of plays and games unless she has an understanding of and a love for games. The teacher should know a large number of games and when one is not going well, she should have several others she can bring forth on the instant.

There is always a keen interest in contests and the point is to keep up this interest and through it develop a spirit of fairness in games. No pains should be spared to secure fair play and careful and correct decisions.

It is here that teachers have opportunity for training in conduct and moral principles. Children should expect fairness and should wish to be perfectly fair. Some games require judges or an umpire who should see everything that happens and should decide all questions.

*Rhythmic Plays and Singing Games.* The object in rhythmic plays is to develop rhythm and coördination. Aside from the hygienic value, and the development of rhythm and grace, they provide also for dramatic expression.

Whenever possible these plays should be given out of doors. Where there is no piano or victrola available the children may supply their own music by singing, or part may hum the tune or clap the hands lightly.

*Gymnastics.* This work, which is done to command, is known as formal gymnastics. Its object is threefold:

1. The educational effect of quick response to command.
2. The corrective value of training in neuro-muscular control and good posture habits, through insistence upon right form of work.
3. The hygienic value of rapid successive contractions of large groups of muscles followed by deepened breathing and quickened circulation.

*Relief Drills.* These are brief periods of physical activity given for mental and physical relaxation several times each day or whenever needed throughout the day's program. Suggested exercises and activities are given on pages 46 and 105.

*Athletic Contests.* Sprints, short dashes, relay races and games of skill should be included in the athletic contests for elementary school children. For a list of standard athletic contests suited to this age see page 106.

*School Festivals.* When school festivals are an outgrowth of the actual school room work in Music, in Physical Education, Art, English, History or Geography, they are of great value to the school. Suggested outlines and detailed descriptions of festivals to use are given on page 117.

*Books.* Valuable reference books for the teacher will be found on page 121.

## GRADE I

*For Explanation of Types of Exercises, see pages 10, 11.*

### STORY PLAYS

#### I. PICKING APPLES:

1. Run out to orchard. (Run around 1 or 2 rows. Run around one row of desks.)
2. Climb fence. (Climb over desks or chairs.)
3. Climb ladder into tree. (Reach up with right hand and right foot alternate knee bending.)
4. Shake down apples.
5. Climb down.
6. Pick apples off ground.
7. Heavy basket. (Carry home.)
8. Smell supper cooking.

#### II. PLAYING IN WIND:

1. Skip out to play.
2. Spread arms out and run against wind.
3. Weather vane. (Arms shoulder height, turn each direction.)
4. Wind mill. (Arms shoulder height. Large arm circles like wings of windmill.)
5. Tree swaying. (Stand with feet apart; arms curved overhead; bend from left to right.)
6. Jump up and down to keep warm.
7. All out of breath. (Deep breathing.)

#### III. FIRE ENGINES:

1. Every other child, horse and driver. (Take hold of hands. Horse gallop and drivers lean back.)
2. Climb ladders to save some one—throw things out window.
3. Squirt hose on fire. Hiss water. (Hose hard to manage. Brace right foot forward, knee straight, left knee bent. Lean backward arm out-stretched. Play hose on fire. Change feet.)
4. Chop wall. (Axe overhead and into wall.)
5. Drive home. (Those that drove to fire are horses going home.)
6. Tired. (Deep breathing.)

#### IV. COLUMBUS DISCOVERS AMERICA:

1. Ships sail across sea.
2. Climb ladders to fix sails.
3. Sight land. (Peer under hands.)
4. Sailors hop up and down for joy.
5. Climb down ladder to small boats.
6. Row ashore.
7. Cheer—Hip, hip, hooray.



## V. PUTTING IN COAL:

1. Drive to house. Two children then take hands to make team. Third child drives. Heavy hauling.
2. Stoop down low to open window.
3. Shovel coal. (Sidewise motion.)
4. Pull up chute. (Stoop low and pull up 3 times.)
5. Gallop home, wagon light, fast going.
6. Smell supper cooking.

## VI. GATHERING WOOD FOR FIRE:

1. Walk out into woods to get wood.
2. Climb fence.
3. Chop down trees.
4. Sawing wood with brother.
5. Hand over fence to brother.
6. Heavy. Haul home.
7. Split into kindling.
8. Carry up stairs.
9. Light fire. Blow out match.

## VII. HOW ANIMALS GET READY FOR WINTER:

1. Squirrel gathers nuts and buries them; jump on toes, get nuts, put in mouth, stoop down, dig hole, put in ground.
2. Birds fly south; arms shoulder high; fly around room.
3. Bear—looks for cave. Walk heavily around room, sway from side to side, crawl into own seat.
4. Pony being shod. Hammer horse shoes. Every other child pony and blacksmith.
5. Pony gallops. Gallop around room.
6. Snake wiggles slowly into hole. Slide down into seat.
7. Deer in north woods making tracks in snow. Run zigzag around room.

## VIII. JACK O'LANTERN:

1. Children drive to field for pumpkins. (Run around room driving horses.)
2. Stoop and lift up very heavy pumpkins. (Place them in wagon, one at a time.)
3. Drive home.
4. Make a Jack o'lantern. (Cut off top, dig out seeds and throw them away. Make eyes, nose and mouth.)
5. Run out with Jack o'lantern to frighten people.
6. Reach up high to window. Hear some one coming, so stoop suddenly. Repeat. Try another window farther up the street. Window much higher; can barely reach it.
7. Run home.
8. All out of breath from hurrying; take deep breaths.

## IX. THANKSGIVING PIES:

1. Skip to store to buy provisions.
2. Reach up to counter to give cashier money.
3. Skip home with basket.

4. Make pies, shake flour, stir, roll out crusts, put in oven.
5. Run out doors while pies are baking.
6. Take pies out of oven.
7. Burn fingers; blow on them.
8. Smell pies.

#### X. SNOW MAN:

1. Snow falling outside. (Reach up and bring arms lightly down to floor, bending at waist.)
2. Pulling on rubber boots. (Bend knee up and stretch arms. As you stretch knee, bend arms, pulling on boot.)
3. Walking through snow (very deep). (High knee bending upward.)
4. Make snow man. (Stoop down, gather up snow and roll to front of room body of snow man.)
5. Run back and roll another to make head. (When complete have a child come forward for snow man and stand with arms raised sideways.)
6. Make snowball, (kneel on one knee, gather up snow and press hard together.)
7. Throw at man. (As balls hit head, child drops head forward. Then one arm and then the other. Finally legs are hit and child falls to floor in a heap.)
8. Breathing and blowing on fingers to get them warm.

#### XI. CHRISTMAS. SANTA CLAUS' VISIT:

1. Santa puts on his coat, cap, mittens and boots.
2. Looks at sky.
3. Jumps in sleigh.
4. Pulls on reins.
5. Jumps from sleigh, and warms hands, feet and arms. (Run in place, swing arms and rub hands.)
6. Goes down chimney. (Bend knees slowly as if disappearing.)
7. Place presents in stockings and on floor and table.
8. Climb up rope through chimney.
9. Breathe after hard work.

#### XII. CHRISTMAS TOYS:

1. Jack-in-the-box. (Children stand in aisles. Teacher makes downward motion with hands as if closing lid of box and all children stoop down; raise hand quickly and children jump to standing position. They may make a noise to represent the squeak of "Jack-in-the-box.")
2. Beating drum (marching).
3. Shooting toy gun. (Kneel, point gun and pull trigger, saying, "Bang!")
4. Trains of cars. (Each row forms a train. The first child places hands on hips. Others place their hands on shoulders of ones in front. Short steps making "choo-choo" of engine.)



5. Jumping jacks. (Teacher makes a motion as if pulling a string and children jump into air with feet apart and arms out at sides, returning to position.)
6. Blow up new foot ball. (Breathing.)
7. Suggest other toys.

### XIII. ESKIMO LIFE:

1. Represent snow storm. (Stretch arms overhead and lower them slowly.)
2. Blow flakes to represent wind.
3. Walk through deep snow to site of new house.
4. Cut blocks of snow and ice.
5. Lift and carry blocks. (Pile them up to make walls. Stamp down first layer of blocks.)
6. Leave opening for door. (Stoop and look into new home.)
7. Get spear and run out on ice.
8. Spear some fish for supper.
9. Build fire and cook supper.

### XIV. CIRCUS:

1. Odd and even rows face each other—row one facing row two, row three facing row four, etc. Odd rows toss peanuts to even rows, which are elephants. Elephants form trunks by clasping hands in front and as peanuts are thrown they swing trunks high in the air to catch them and then carry them to mouths with trunks.
2. Odd rows snap whips and even rows gallop in place as if horses. Second time whips are snapped, trot; third time, high step.
3. Chariot race. All face side of room. Even rows stand in seats with arms stretched out driving. Odd rows take hands across and gallop in place.
4. All form bands, facing front. One or two rows beating drums, one or two rows playing fife, one or two rows playing trombone, etc.
5. Two rows walk around one row of desks imitating some clown's trick, such as balancing stick on chin, juggling balls, walking tight rope, etc.

### XV. MAKING GARDEN:

1. Reach up to get spading fork and rake from shelf.
2. Put them over shoulder and skip to back yard or vacant lot garden.
3. Spade up earth. Turn each fork full over and strike it hard to break up large pieces.
4. Rake garden.
5. Pick up stones and throw them into a pile.
6. Run to get a wheelbarrow.
7. Stoop to pick up stones and put them into wheelbarrow. Wheel them to corner of garden and dump in a pile.
8. Plant seed.
9. Blow up seed bags. Break them between hands and say "Bang!"

## GAMES

## 1. DROP THE HANDKERCHIEF:

Formation: Children in circle, hands joined.

Action: One child chosen to be "it" runs around outside of circle and drops handkerchief behind a second child who picks it up and chases first child. First child tries to get back to opening left by second child. If he succeeds he may stay in circle. If caught he must go in center. Second child now runs around, drops the handkerchief and game continues. If the children in the center can succeed in snatching the handkerchief before the one for whom it is intended, they may chase, and the one for whom it was intended must go in the center.

## 2. CAT AND MOUSE:

Cat chosen who hides (usually under teacher's desk.) Several children chosen to be mice creep up softly and when all are assembled they scratch on cat's hiding place with fingers. When cat hears this she chases the mice who try to get back to their seats without being caught. If no mice are caught the cat is "it" again. Do not let one child be cat too long. If mice try to be caught let last one caught be new cat. Choose new mice each time.

## 3. SQUIRREL IN TREES:

Formation: Children in groups of threes, hands joined forming hollow trees; one child or squirrel in each tree, and an extra squirrel in the middle. At signal from teacher squirrels change trees, extra squirrel trying to get a tree. Child left out stays in center. After several times change so all may be squirrels.

## 4. SLAP JACK:

Formation: Circle, hands joined. One child runs around and taps another on back. They run opposite directions (determine which way each is to run before commencing game). When they meet they shake right hands and run on. Last one back must run again. Vary game by having them place hands on hips and jump in place, etc. Note: If one child tries to get back last so he may be "it," vary game so first child back is runner.

## 5. RUN FOR YOUR SUPPER:

(Goal game.) Players in a circle. One player chosen by teacher goes around inside, holds out his hand between two players and says, "Run for your supper." The two run around opposite ways outside; the one who first returns to the vacant place wins, and they start the next runners.

## 6. SQUIRREL AND NUT:

Formation: Like drop the handkerchief, but children stand with eyes shut and hands behind them. Child chosen to be squirrel goes around and drops nut in hands of another player who chases him. If caught, squirrel must be put in cage (center circle) and is out of game.



**7. SQUIRREL AND NUT (for schoolroom).**

Where desks cannot be moved or there is no room for circle, children may drop heads on desks, eyes shut, and hold hands out in front of them.

**8. FOX AND SQUIRREL:**

Children stand in two straight lines. Pass an object (the squirrel) zig-zag back and forth. In a few seconds start a second object (the fox). Object of game is to see if they can make second object overtake first before end of line is reached. May be played in school room by having two rows sit facing each other with feet in aisles.

**9. SHEEP, SHEEP COME HOME:**

One player chosen who represents the wolf, another the Mother Sheep. Rest of players are her children. Mother sheep stands on one side of room, wolf hides, and children on other side of room.

Mother calls, "Sheep, sheep, come home."

Children, "We're afraid."

Mother "Of what?"

Children "The wolf."

Mother "The wolf has gone to Dixieland and won't be back for seven days, so Sheep, sheep come home."

Sheep run across—wolf chases—all caught must help him.

Repeat. Mother crossing over to other side.

**10. MAGIC CARPET:**

An elimination game should be played only when children are well under control of teacher.

Draw square on floor. Children skip or run through square. At signal all stop. Those caught in magic carpet are eliminated.

This may be done to music. Signal may be sudden cessation of music or clapping hands or blowing whistle.

**1. HAVE YOU SEEN MY SHEEP:**

Formation: Circle, hands joined (may be played in seats). One child goes up says to another "Have you seen my sheep?" "No; what does it look like?" First child then describes another player. As soon as second child guesses who is being described, he says "Is it -----? If correct he then chases the person described who runs outside of aisle and tries to get back to place without being caught. If he succeeds he asks the question; if caught, the one who catches him asks the question.

**2. STONE: (Draw circle on floor or grass.)**

Formation: Players in circle. One player, "Stone," sits or stoops in center. Others advance slowly trying to get as close as possible without being caught. Stone suddenly jumps up and chases players who rush back to circle. All caught become stones.

## 13. WATER SPRITE:

Formation: Children in two equal lines facing each other about 10 to 15 feet apart. This space, the river. Two water sprites are chosen who stand in middle of river. One child from one side comes out and beckons to a child on the opposite side. These two change places. If either is caught he becomes the water sprite. If not caught stays in line.

NOTE: If water sprites prefer to stay water sprite and do not make any effort to catch, change game so that a safe journey to opposite side is rewarded by the player becoming water sprite.

## DANCES AND RHYTHMIC GAMES

1. FARMER IN THE DELL:—*Traditional North Carolina Folk Game.*

Words: 1. The farmer in the dell,  
The farmer in the dell.  
The heigh-o, the dairy-o,  
The farmer in the dell.  
2. The farmer takes his wife.  
The farmer takes his wife.  
The heigh-o, the dairy-o,  
The farmer takes his wife.  
3. The wife takes the child.  
4. The child takes the nurse.  
5. The nurse takes the dog.  
6. The dog takes the bone.  
7. The bone stands alone.

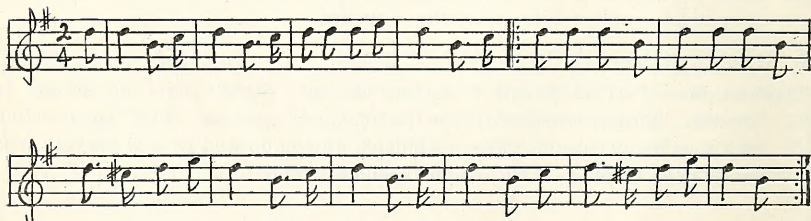
Formation: Children in circle, hands joined. Farmer in center. Children circle around to right while singing. Each child as chosen enters the circle. As children sing the last verse all clap and all but bone return to circle. "Bone" becomes next farmer.

2. ITISKIT, ITASKET:—*Traditional North Carolina Folk Game.*

Words: Itiskit, Itasket.  
A green and yellow basket,  
I sent a letter to my love  
And on the way I dropped it,  
I dropped it, I dropped it.  
A little boy picked it up  
And put it in his pocket,  
His pocket, his pocket.  
A little boy picked it up  
And put it in his pocket.

Formation: Circle, hands joined.  
Action: One child, with handkerchief, runs around and drops it in back of a second child who picks it up and chases the first child. First child tries to get back to second child's place without being caught. If successful he is "It" again. If first child is caught, second child is "It."

## ITISKIT, ITASKET





3. LITTLE SALLY WATERS:—*Traditional North Carolina Folk Game.*

Players in circle, all hands joined; Sally sits in center of circle.

"Little Sally Waters, sitting in a saucer;

Crying and weeping for some young man to court her."

Circle skips to left, while Sally pretends to cry.

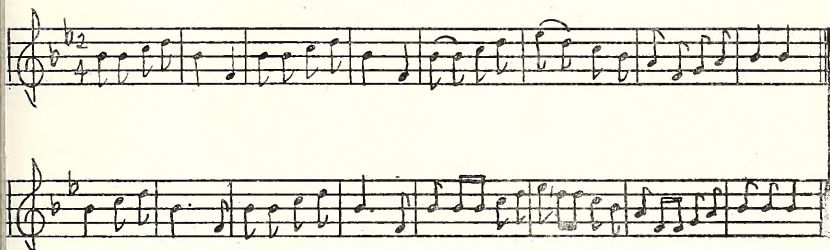
"Rise, Sally, rise; and wipe your weeping eyes;

Turn to the East and turn to the West,

And turn to the one that you like best."

Sally pantomimes the action described in the song, and ends facing some player in the circle, who takes the center as the song is repeated.

## LITTLE SALLY WATERS



## 4. \*THE SNAIL:

1. Hand in hand you see us well  
Creep like a snail into his shell.  
Ever nearer, ever nearer,  
Ever closer, ever closer,  
Very snug indeed you dwell,  
Snail, within your tiny shell.
2. Hand in hand you see us well  
Creep like a snail out of his shell.  
Ever farther, ever farther,  
Ever wider, ever wider;  
Who would think this tiny shell  
Would have held us all so well.

The players all stand in line holding hands; while singing the first verse they wind up in a spiral, following the leader, who walks in a circle growing ever smaller until all are wound up, still holding hands. The leader then turns and unwinds, until all are again in one line.

This "winding up" is a very old traditional feature in games, and is supposed to have originated in tree worship.

\*From Bancroft's "Games for School, Home, Playground and Gymnasium," copyrighted and published by The MacMillan Co. By permission.

## SNAIL

Hand in hand you see us well Creep like a

The first line of music is written on a grand staff (treble and bass clefs) in the key of D major (two sharps) and 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff.

snail in - to his shell; Ev - er near - er, ev - er

The second line of music continues the melody and bass line. The lyrics are written below the staff.

near - er, Ev - er clos - er, ev - er clos - er, Ve - ry

The third line of music continues the melody and bass line. The lyrics are written below the staff.

snug in - deed you dwell, Snail, with - in your ti - ny shell.

The fourth line of music concludes the song with a double bar line. The lyrics are written below the staff.



## 5. I WENT TO VISIT A FRIEND ONE DAY :

- Words: 1. I went to visit a friend one day.  
 She only lived across the way.  
 She said she couldn't come out to play.  
 Because it was her washing day.  
 This is the way she washed away.  
 This is the way she washed away.  
 She said she couldn't come out to play  
 Because it was her washing day.
2. Sweeping day  
 3. Baking day  
 4. Ironing day  
 5. Calling day  
 6. Scrubbing day

Formation: Children in circle, hands joined.

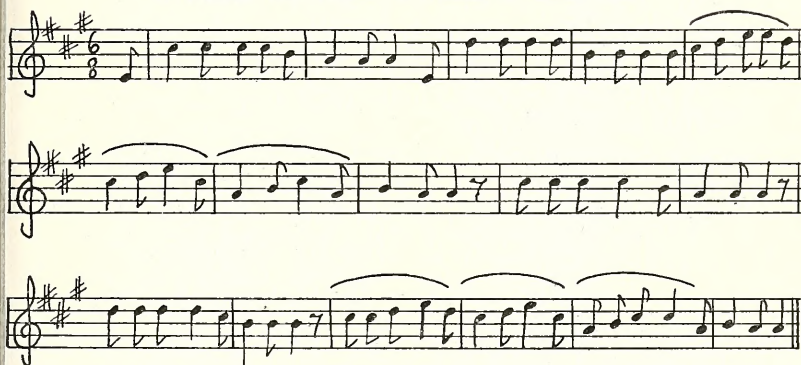
Action: Move around to right while singing first line.

Second line, point "across the way."

Third line, shake head.

Chorus—Each time imitate activity mentioned.

## I WENT TO VISIT A FRIEND ONE DAY

6. ROUND AND ROUND THE VILLAGE:—*Traditional North Carolina Folk Game.*

- Words: 1. Go round and round the village.  
 Go round and round the village  
 Go round and round the village.  
 As we have done before.
2. Go in and out the windows.  
 3. Go now and face your partner.  
 4. Now follow me to London.

Formation: Circle, hands joined.

Action: One or more children may be chosen to skip around outside of circle during first stanza.

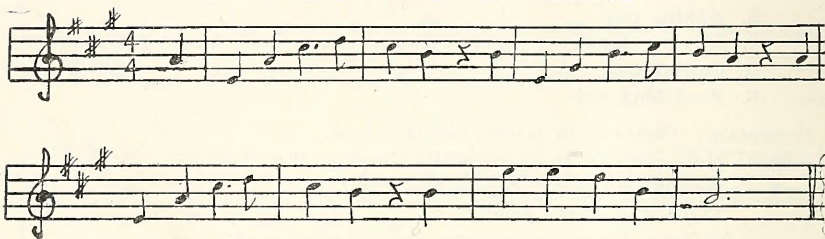
Second stanza, children in circle raise hands high making windows; children on outside skip in and out of windows thus formed.

Third stanza, children skipping choose a partner.

Fourth stanza, children chosen follow partners around outside of circle.

NOTE: First children skipping may now return to circle or all may continue until all are playing.

### ROUND AND ROUND THE VILLAGE



#### 7. LITTLE JACK HORNER:

"Little Jack Horner"

Sit forward R foot, then point L forward.

"Sat in a corner"

Sit forward L foot, then point R forward.

"Eating his Christmas pie,"

Slide 3 times to right, and while singing "pie" tap L toe at side twice.

"He put in his thumb and pulled out a plum, and said what a good boy am I."

Repeat above movement starting L.

#### 8. LONDON BRIDGE:—Tune and form of play, traditional North Carolina Folk Game.

Words: London Bridge is falling down  
Falling down, falling down.

1. London Bridge is falling down  
My fair lady.
2. Off to prison you must go.
3. Take the keys and lock her up.

The following words are also suggested:

1. London Bridge is falling down.
2. Build it up with iron bars.
3. Iron bars will bend and break.
4. Build it up with gold and silver.
5. Gold and silver will be stolen away.



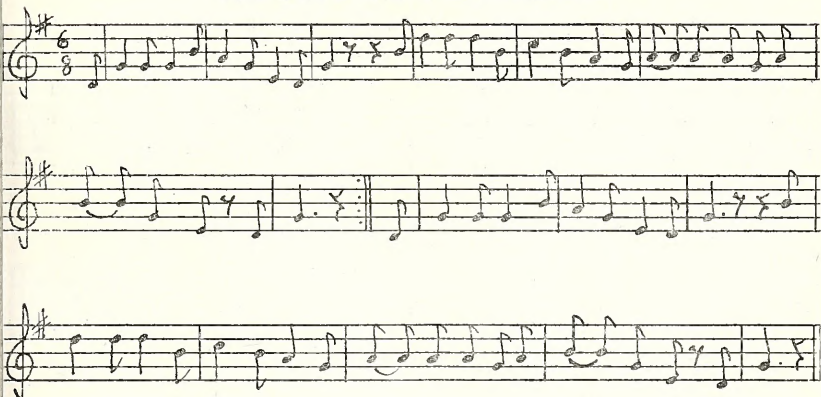
6. Get a man to watch all night.
7. Suppose the man should fall asleep?
8. Put a pipe into his mouth.
9. Suppose the pipe should fall and break?
10. Get a dog to bark all night.
11. Suppose the dog should meet a bone?
12. Get a cock to crow all night.
13. Here's a prisoner I have got.
14. What's the prisoner done to you?
15. Stole my hat and lost my keys.
16. A hundred pounds will set him free.
17. A hundred pounds he has not got.
18. Off to prison he must go.

9. FROG WENT A-COURTING :--*Traditional North Carolina Folk Game.*

*Single Circle, all hands joined.*

1. Frog went a-courting, he did ride, Um-hm;  
The frog went a-courting, he did ride  
Sword and pistol by his side, Um-hm.  
*March around circle through verse 1.*
2. Froggie came to Mousie's door, Um-hm. (*Turn to face partner*)  
"Mistress Mouse, are you within?" (*Boy lifts hat high.*)  
"Yes, kind sir, I sit and spin, Um-hm." (*Girl spins, circle R hand, tap L foot.*)
3. "Mistress Mouse, will you ride with me?" etc. (*Boy bows low, hand across chest.*)  
"Yes, kind sir, I'd happy be, Um-hm." (*Girl makes low courtesy.*)
4. So they had a merry ride, Um-hm;  
So they had a merry ride (*skip around circle in couples.*)  
Frog and Mousie side by side; Um-hm. (*End with courtesy.*)

THE FROG WENT A-COURTING



10. HICKORY, DICKORY, DOCK:—*Tune, Crowninshield's Mother Goose Melodies.*

Words: Hickory, dickory, dock (tick, tock)  
 The mouse ran up the clock (tick, tock)  
 The clock struck one  
 The mouse ran down  
 Hickory, dickory, dock.

Formation: Children in two straight lines facing about ten feet apart.

Action: Hands clasped low in front of body; swing in time with music for first line. Stamp left foot on tick and right on tock.

Second line—Take eight little running steps forward; stamp L and R on tick and tock.

Third line—Clap hands once on "one."

Fourth line—Eight steps back to place.

Fifth line—Swing pendulum and stamp as for first line.

11. THE MUFFIN MAN:

Words: Oh, have you seen the Muffin Man,

1. The Muffin Man, the Muffin Man?  
 Oh, have you seen the Muffin Man  
 That lives in Drury Lane?

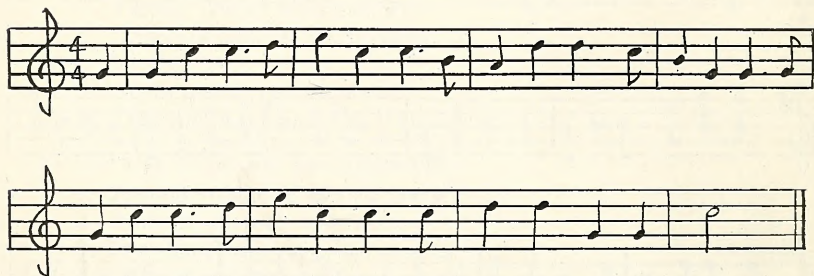
2. Oh, yes, I've seen the Muffin Man  
 The Muffin Man, the Muffin Man  
 Oh, yes, I've seen the Muffin Man  
 That lives in Drury Lane.

Formation: Players in circle, hands joined, one or more in center.

Action: Children sing verse while those inside skip around for first two lines. They stand still during third and choose a partner.

Second verse, those in center skip around and sing "two" "four," etc., "Have seen the Muffin Man." Continue until all have been chosen.

THE MUFFIN MAN





12. MY SON JOHN:—*Tune, Crowninshield's Mother Goose Melodies.*

Words: Diddle, diddle dumpling,

My son John

Went to bed

With his stockings on.

One shoe off

And the other shoe on;

Diddle, diddle dumpling

My son John.

Formation: Circle facing center.

Action: 1st line—Step L bring R foot up rise on toes and down

2d line—Step R bring L foot up rise on toes and down

3d line—Hands up to side of face imitate lying in bed

4th line—Lean forward and touch stockings

5th line—Point L foot forward

6th line—Point R foot forward

7th line—Repeat 1st line

8th line—Repeat 2d line.

All turn right, hum chorus, 4 little running steps forward, step to center of circle, bring feet together, rise on toes and down; repeat to outside of circle. Four little running steps forward; step to center of circle, rise on toes and down; step out, rise on toes and down; 4 little running steps forward.

## 13. \*HUNTING:

Words: 1. Oh, have you seen the Shah?

Oh, have you seen the Shah?

He lights his pipe on a starlight night

Oh, have you seen the Shah?

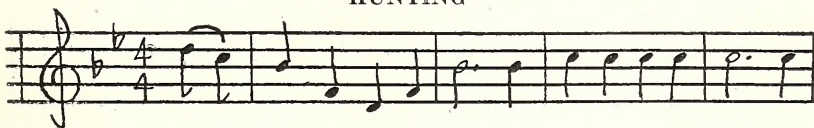
2. Oh, a-hunting we will go

A-hunting we will go.

We'll catch a little fox and put him in a box

And will not let him go.

## HUNTING



\*From Bancroft's "Games for School, Home, Playground and Gymnasium," published by The Macmillan Co., New York, used by permission.

Formation: Two equal lines, facing about 5 feet apart.

Action: 1st verse, stand and sing.

2d verse, children at top grasp hands and skip down and back between the two lines for first two lines; last two lines these two drop hands and race around behind lines seeing who can get to foot first. Each goes behind his own line.

14. SEE-SAW:—*Tune Crowninshield's Mother Goose Melodies.*

Words: See-saw, Margery Daw

Jack shall have a new master.

He shall have but a penny a day.

Because he won't work any faster.

Formation: Single circle facing partners grasping both hands.

Action: 1st line—As children sing see-saw they rise on toes bringing hands above head and down; repeat for Margery Daw.

2d line—All take 4 steps forward to new partner, boys going to inside, girls to outside of circle.

3d line—"He shall have" hold R elbow in L hand and shake forefinger at partner 3 times; "but a penny a day" repeat L elbow in R hand.

4th line—Take hold of new partner's hands and skip around to left making small circle.

15. LOOBY LOO:—*Tune Traditional.*

Words: 1. Here we dance Looby Loo

Here we dance Looby Light

Here we dance Looby Loo

All on a Saturday night.

2. I put my right hand in

I put my right hand out

I give my right hand a shake, shake, shake

And turn myself about.

3. Repeat 1 between each verse.

4. I put my left hand in

5. I put my right foot in

6. I put my left foot in

7. I put my little head in

8. I put my whole self in.

Formation: Circle, hands joined.

Action: Slide around to right first three lines; stand still on fourth.

Suit action to words for each verse. Repeat 1st verse between 3d and 4th, etc.

16. HEY DIDDLE DIDDLE:—*Tune Crowninshield's Mother Goose Melodies.*

Words: Hey diddle diddle, the cat and the fiddle

The cow jumped over the moon:

The little dog laughed to see such sport,

And the dish ran away with the spoon.

Formation: Single circle, facing clockwise.

Action: 1st line—Walk forward L R L R imitating playing violin, face center at end.

2d line—Make big circle with hands and jump toward center.

3d line—Bend over and laugh.

4th line—Reach back and take hold of hand of person in back and run away.

## 17. SHOEMAKERS' DANCE:

Formation: Double circle facing partners.

Action: Measures 1-2—Arms shoulder high, hands clenched, roll one arm over other three times. Reverse and roll over three times.

This represents winding the thread.

Measure 3—Pull hands apart by jerking elbows backward twice.

Measure 4—Clap hands three times.

Measures 1-3—Repeat.

Measure 4—Hammer fists together. Driving the peg.

Measures 5-8—Join inside hands, outside hands on hips. Skip or simple polka step around room.

Repeat from beginning.

## THE SHOEMAKER

## Danish





18. ROCK-A-BYE BABY :—*Music, "Mother Goose Melodies."*

Formation: Children in groups of threes. Numbers 1 and 2 have hands joined, number 3 places his hands on their arms. Numbers 1 and 2 are the swing; number 3 is swinging. All numbers 3 should be facing same direction.

Action: Measure 1—Number 3 pushes swing forward and upward and balances forward on R foot, L raised behind.

Measure 2—Pull swing down and back and balancing on L foot. Continue singing until last measure, when swing is pushed high and child passes under, catching next swing. Repeat, change numbers so all will have chance to swing.

## GRADE II

*For Explanation of Types of Exercises, see pages 10, 11.*

### STORY PLAYS

#### I. ON A FARM:

1. Run from car to farmhouse. Each two rows run around one row of seats.
2. Pump cool water from well.
3. Feed chickens. Hold box in left arm, take grain out with right and throw over high fence.
4. Climb ladder into hay loft.
5. Pitch hay into stall below. With one foot forward lift hay with pitch fork and pitch into chute. Ram hay down with pitch fork.
6. Climb down ladder.
7. Run into house.
8. Tired, take deep breaths.

#### II. WASHING CLOTHES:

1. Wash clothes using back of seat or desk for scrubbing board. Lean over and scrub hard.
2. Put clothes through wringer. Stand on aisle, facing side of room. Left hand guides clothes while right turns handle. Wring some by hand.
3. Hold basket on head and carry out to line. Two rows around one row of desks.
4. Shake clothes and hang on line. Use both hands and reach up on tip-toe.
5. Run out to play while clothes dry.
6. Imitate wind blowing clothes.

#### III. GATHERING VEGETABLES:

1. Run and get baskets, spades and pails. Let some hitch horses to big farm wagons.
2. Climb into wagons. Climb across seat into next aisle.
3. Jump out of wagon. Carry forks and baskets to potato patch.
4. Dig and pick up potatoes. Carry and put into basket.
5. Get other vegetables: corn, cabbage, pumpkins and carrots.
6. Take pails and baskets and run to orchard.
7. Reach up high to pick grapes and apples.
8. Carry fruit to wagon.
9. One child drives team (around room) going home. Horses have heavy load so others have to walk.

#### IV. PLAYING WITH LEAVES:

1. Skip out to yard.
2. Bend knees and reach out to get leaves.
3. Put them on top of desk.
4. Have fight with leaves. Two rows facing.

5. Gather more piles.
6. Run into house for matches. Light match on bottom of shoe and set leaves afire.
7. Dance around fire.
8. When fire burns down make it bright by blowing it.

#### V. DECORATING CHRISTMAS TREE:

1. Make stand for tree. Get hammer, nails and saw. Walk rapidly to back yard. Knock boards from an old box. Saw boards, etc.
2. Carry stand and tree into house. Put tree in one corner of room.
3. Decorate tree with presents and candles.
4. Light candles.
5. Dance around tree.
6. Blow out candles.

#### VI. SANTA CLAUS' VISIT:

1. Driving reindeer. (Sit on tops of desks if they do not tip. Backs straight, arms stretched out in front, hands holding reins. Alternately pull in and release reins. Say "Whoa" as you pull in.)
2. Warming feet. (Jump down from seats. Place hands on hips. Up on toes. Run in place. May count for the running.)
3. Breathing.
4. Santa Claus reading names on stockings. (Hold pack over back. Bend forward from hips. Look up and read names. Suggest names, stand up straight.)
5. Placing presents in stockings. (Reach to pack on back. Bend knees and stoop forward to deposit present. Up straight and stretch.)
6. Climbing rope up the chimney. (Start with one hand in front of chest and the other high up. Alternate hands as you climb.)
7. Driving reindeer.
8. Breathing in cold air. Watch breath as you exhale.

#### VII. JACK O' LANTERN:

1. Jump over stone wall and go quietly into field to get pumpkin. Over seat into next aisle.
2. Walk quickly, feet high so as to avoid rattling corn stalks and rousing farmer's dog.
3. Reach down until you find a good one for your Jack o' lantern. Reach forward and back.
4. Run home quietly.
5. Sit down and make lantern.
6. Run down street and hold lantern up to someone's window.  
Every other row sits in desks. Say "Boo."
7. Stoop down to hide so those inside can't see. Those inside look out.
8. Children with lanterns walk to next window with knees half bent so they won't be seen. Stoop and say "Boo."
9. Run home softly on tiptoes.
10. Blow out candles 3 deep puffs.
11. Repeat from 6 on with rest of children.



## VIII. BROWNIES' PARTY:

1. Wind blows calling brownies.
2. Brownies run to party in woods.
3. Look up to see if moon shines and to see stars.
4. Raise arms to catch leaves as they fall.
5. Gather leaves and scatter.
6. Run thru leaves.
7. Wind blows telling brownies' party is over (breathing).

## IX. MODES OF TRAVEL:

1. With horse and wagon. Sit on desk and drive horse.
2. On street car. Crowded car, so reach up high to hold strap.  
Conductor ringing up fares. Teach "Safety first." Show correct way to step from a street car. Have children practice using desks and seats for street cars.
3. On bicycle and motorcycle.
4. In automobile.
5. On steam train. Ring bell, blow whistle, have arms describe action of piston make sound of escaping steam while running around room.

## X. MEMBERS OF THE FIRE DEPARTMENT:

1. Driving horses to fire. Different fire apparatus for each row of children. Gallop around the room. "Ready-go;" and back to seats.
2. Deep breathing to prepare for work. "In! Out!"
3. Playing water on flames. Feet apart, grasp hose in front, arms outstretched. Move arms slowly to left side, twisting the body somewhat—one! Sway over to right side—two! Repeat and try in rhythm, make a hissing noise to represent the noise of water rushing through nozzle.
4. Climbing ladder to window. Opposite hand and foot used. Left hand and foot used. Left hand and right knee up. Changing hand and knee-change! Again—one! two! Keep it up—begin!
5. Chopping window open. Feet apart, hands over right shoulder grasping axe, body twisted somewhat. Chop down—one! Swing to other shoulder—two! Keep it going ten minutes—go!
6. Throwing clothes out of window. Stoop down, pick up armful of clothes, etc.—one! Stretch up and throw out of window—two! Repeat.
7. Descending ladder.
8. Driving horses home. Slow trotting around room, holding reins in front.
9. Getting rid of smoke in lungs. In! Out!

## XI. MOVING DAY:

1. Select a few children to represent moving van with one child as driver.  
At given signal have driver bring van to front of room.
2. Load van with furniture. Some children can carry things to front of room while others pack them in van.
3. Stoop to roll up rugs. Climb on ladder and reach up high to get pictures.

4. Get barrels from the basement (cellar) and roll them out to the van.
5. Shake curtains and small rugs before putting them in van. Blow to represent wind carrying the dust away.
6. All loaded. Climb on van and drive to new house. Skip around room.
7. Unload van. Repeat some of the above and let children add other items.

#### XII. CLEANING HOUSE:

1. Open windows. Reach up to pull top ones down. Push up lower ones.
2. Roll up rugs. Stoop and walk forward a few steps as you roll rugs.
3. Carry rugs out of doors.
4. Shake small rugs. Beat others. Kneel on one knee. Use beater in right hand and then in left hand. May use beater in both hands.
5. Blow the dust away.
6. Run into house and sweep floors.
7. Get rugs and replace them on floor.
8. Wipe furniture with cloth. Reach up high to clean shelves.
9. Get dust out of lungs. Breathe in fresh air from windows.

#### XIII. MOWING LAWN:

1. Push lawn mower around room or around one row of seats.
2. Run to tool house. Reach up to get rake and broom. Get wheelbarrow also. Wheel it to lawn.
3. Rake grass.
4. Stoop down and get armsful of grass to put in wheelbarrow.
5. Wheel grass to back yard. Dump in pile.
6. Go back to get some heavy stones. Stoop to lift them.
7. Sweep sidewalk and put tools away.
8. Skip into house and get lunch.

#### XIV. SHOEMAKER AND ELVES:

1. Tired shoemaker works slowly making shoes.
2. Yawns, stretches and goes to bed.
3. Elves come dancing.
4. Elves make shoes. Wax thread, bore holes with awl, pound nails.
5. Elves dance away at daybreak.
6. Shoemaker goes to work and is surprised to see shoes all finished.
7. Shoemaker and wife make clothes for elves.
8. At night elves return, put on new clothes and dance in fairy circle.

#### XV. IMITATIVE ACTIVITIES:

1. Dog can trot or run slowly or quickly. One row at a time does each.
2. Bear can walk on hind legs. Walk slowly using arms for balance.
3. Cat goes quietly—run on tiptoes.
4. Elephants—hands in front to represent trunks: walk slowly swaying from side to side.
5. Rooster walk (hands on hips, bend L knee up, stretch leg straight forward and place on floor. Repeat R, etc.)

6. Frog hop—Hands on floor between knees which are bent. Take short and long hops around room.
7. Run like deer.
8. Blow up balloons.
9. Sway from side to side, feet apart, let hand slide down leg.
10. Walk on tiptoes (hands on hips).
11. Bouncing ball (jump up and down in place bouncing ball with hands. Some bounces are high, others not. Take three small jumps and one big one.)

### GAMES AND CONTESTS

**HAWK AND DOVE:** Teacher chooses one child to be hawk and a second to be dove. Each child grasps teacher's hand. Teacher releases dove first who flies away. A few seconds later hawk is released and chases dove. Chase continues until teacher claps hands when dove tries to return without being caught. Dove remains dove unless caught, when he chooses another dove. Same for hawk.



"THREAD THE NEEDLE."



**NUMBERS CHANGE:** Each child is given a number. Child who is "it" stands in front of room. Teacher calls two numbers. Children whose numbers are called stand and change places. Child who is "it" tries to catch one of these players before he gets to his seat. Child caught is "it."

**JUMP THE BROOK:** Mark a space a few feet wide on floor. Children run and try to jump over "brook" just made. If successful they continue. If they get their feet wet they must return to their seats and are out of the game. When all have had one try, increase width of brook.

**JUMP FENCE:** Same, only use yardstick for fence. Raise it as soon as all have had one trial.

**MEET AT THE SWITCH:** Sides even, teacher standing in front of room holds eraser in each hand. One child from each side comes up and grasps eraser. Teacher lets go of both simultaneously. Children race around going to right when they meet. Child who first places eraser in hand of teacher wins. If one child fails to go to right other side wins.

**ERASER RELAY:** Rows even across room. Place an eraser on floor beside each child of outside row. At signal each child picks up eraser beside him, changes it from one hand to the other *above head* and puts down on floor in aisle between him and next child, who repeats. Row that gets eraser across room first wins.

**THE FIRST OF MAY:** Goal Game. Two adjacent rows play a game together. The first of May is moving time, and the seats are houses. One player is chosen to be "It" and he walks up and down the street between the two rows. The residents along the street change houses before and behind him and he tries to get a house while it is vacated. The seats not occupied and one more must be marked and not used in the game, so that there is at all times one person without a house. If the people do not move often enough the one who is "It" may number the players and then when he calls two or three numbers they must change places.

**HOPPING RELAY:** Even numbers in each row. At signal first child stands holds one foot in hand, hops up and touches front of room and returns to place. As soon as he sits down second child repeats. If both feet are touched to floor row is disqualified.

**NOTE.** May race around rows as in Automobiles.

**HOUND AND RABBIT:** Children stand in groups of 3's representing hollow trees, a rabbit in each tree. One extra rabbit with no tree and a hound. Hound chases rabbit who may take refuge in any tree but there may be but one rabbit in a tree. First rabbit must run and take refuge in some other tree. When hound catches rabbit they change places, the hound running away, the rabbit chasing.

**GOOD MORNING:** Goal Game. Players in a circle. One player goes around outside of circle and taps another player on the back. They run around opposite ways and on meeting on the other side of the circle they must stop and shake hands and bow and say "Good Morning" three times and

then go in the same direction as before. The one reaching vacant place last must start a new game.

**SQUAT TAG:** Choose one player to be "It." Players stand in any irregular places. The one who is "It" tries to tag players, and they are free from being tagged as long as they hold a squatting position, (knees bent). When the one who is "It" is not near they stand up again. Each player may use this way to escape being tagged three times, and then can escape only by running. Anyone who is tagged is "It" and the game is repeated.

**OVERHEAD RELAY:** Even number in each row.

An object is placed in front of desk in each row. At signal, first child passes object in *both hands over head*. Each child must touch object with both hands and pass overhead. When last child receives object he stands on right of desk and runs tagging front of room. When he is out of aisle players stand in right and move back one seat. Repeat until all are back in original places. Count first place 5, second, 3, 1st, 1. One point off each time child stands on left of own desk.

**TWELVE O'CLOCK AT NIGHT:** Tag Game. Mark off a fox's den in one corner and a chicken yard in another. Choose a player to be the fox and another to be the mother hen. The rest of the players are chickens. The mother hen arranges the chickens in a compact group and then leads them up close to the fox's den and inquires: "If you please, Mr. Fox, what time is it?" If he replies any hour except midnight, they are safe and may play about; the hen lets them play a moment and then gets them together again and, standing between them and the fox, asks the time again. When he replies "Twelve o'clock at night," they must run to the chicken yard, and the fox tries to tag one. The fox chooses a fox for next time, the mother hen chooses another player in her place, and the game begins again.

## RHYTHMIC GAMES AND DANCES

### 1. RABBIT IN THE HOLLOW: *German Folk Game from "Hansel and Gretel."*

Words: Rabbit in the hollow sits and sleeps,  
 Hunter in the forest nearer creeps,  
 Little rabbit; have a care  
 Deep within your hollow there  
 Quickly to the forest  
 You must run, run, run.

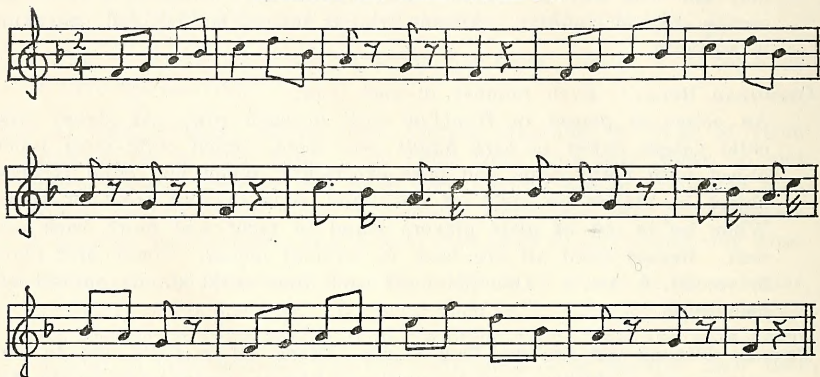
Formation: Circle, hands joined. One child chosen to be rabbit crouches in center; another, the hunter hides outside the circle. Determine where rabbit's home is so that he may be safe.

Action: Children forming circle move around to left while singing first 5 lines. Stand still on last line while rabbit breaks through circle and tries to get home. If he succeeds he may be rabbit

again. If caught, he must return to circle and choose a new rabbit. Repeat.

For last line children may sing "Hop, hop, hop" or "Hide, hide, hide." If they sing "Hide, hide, hide," the rabbit crouches down in circle again and the children try to keep the hunter out of the circle.

### RABBIT IN THE HOLLOW



### 2. Mazoo: *Traditional Southern Game.*

Words: 1. Go round and round the circle

Mazoo, Mazoo:

Go round and round the circle

My Susie Anna Sue.

2. Go in and out the windows.

3. Go wash your tiny windows.

4. Now let me see you hustle.

Formation: Circle, hands joined. One child outside of circle.

Action: Child on outside skips around while children sing first verse  
During second verse children in circle hold hands high, others skip in and out.

Third verse—skip around inside of circle pretending to wash faces of other children.

Fourth verse—children who have been skipping choose partners.  
All hustle. To "hustle," time and action same as for skipping in place but lifted foot is put down behind, crossing feet each time. Repeat from beginning. Continue until all are playing.

### MAZOO





3. DID YOU EVER SEE A LASSIE?: (*Words and Music Traditional.*)

Formation: Either in circle or children standing beside seats.

Action: One child leads, standing in front of room or in center of circle. On words "Go this way and that way" make motions which other children follow.

1. Children in circle moving to left around "lassie."

"Did you ever see a lassie, a lassie, a lassie,  
Did you ever see a lassie, do this way and that?"

2. Circle stands and imitates action done by "lassie."

"Do this way and that way; do this way and that way;  
Did you ever see a lassie, do this way and that."

To take her place in center, "Lassie" chooses the child who guesses what activity was being imitated, and the game proceeds.

4. OATS, PEAS, BEANS: *Traditional North Carolina Folk Game.*

Words: 1. Oats, peas, beans and barley grows

Oats, peas, beans and barley grows

Nor you, nor I, nor nobody knows

How oats, peas, beans and barley grows.

2. Thus the farmer sows his seeds (make sowing motion)

Thus he stands and takes his ease (stand arms folded)

Stamps his foot and claps his hands (stand and clap hands)

And turns around to view his land. (Turn in place to right.)

3. Waiting for a partner

Waiting for a partner

Open the gates and choose one in

Make haste to choose your partner.

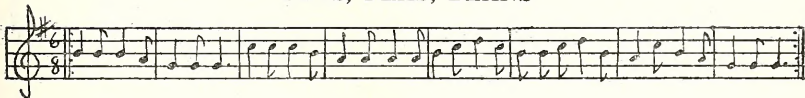
Formation: Circle, hands joined. Child chosen to be farmer stands in center.

Action: 1st verse—Circle around to left.

2d verse—Stand still making appropriate motions.

3d verse—Farmer chooses partner and enters circle again. Repeat from beginning.

## OATS, PEAS, BEANS

5. THREE DUKES: *Traditional North Carolina Folk Game.*

Words: 1. Here come three dukes a-riding

A-riding, a-riding

Here come three dukes a-riding

Sir Ransom-Tansom-Tardio.

2. Pray what are you riding here for?

Here for, here for?

Pray what are you riding here for?

Sir Ransom-Tansom-Tardio?

3. We have come forth to marry-o.
4. Pray which of us will you have, Sir?
5. You're all black as charcoal!
6. We're just as clean as you, Sir!
7. You're all as stiff as pokers!
8. We can bend as well as you, Sir!
9. Down the kitchen and down the hall  
Choose the fairest of them all!  
The fairest one that I can see  
----- come over to me.

Formation: 3 Dukes on one side of room. Rest of children on other side in line, hands joined.

Action: 3 Dukes advance and retire singing 1st verse.

Line advance and retire singing 2d verse.

Dukes sing verses 3, 5, 7, alternating with the rest of the children who sing verses 4, 6, 8, bowing on 8th.

Dukes say "Down the kitchen, etc." naming person they wish to have.

Choose new Dukes or play "Here come Four Dukes," etc.

### HERE COME THREE DUKES



### 6. OLD ROGER (OLD POMPEY): *Traditional North Carolina Folk Game.*

- Words: 1. Old Roger is dead and lies in his grave,  
Hm! Ha! Lies in his grave.
2. They planted an apple tree over his head,  
Hm! Ha! Over his head.
3. The apples were ripe and ready to drop.
4. There came an old woman a-picking them up.
5. Old Roger got up and gave her a thump.
6. Which made the old woman go hippity hop.

Formation: Circle, hands joined. Choose Old Roger who lies down in center, arms folded over chest.

Action: Players sing and sway from side to side as tho mourning, 1st verse.

2d verse—Child representing apple tree enters circle with arms stretched out shoulder height, fingers extended.

3d verse—Tree moves fingers (apples falling.)

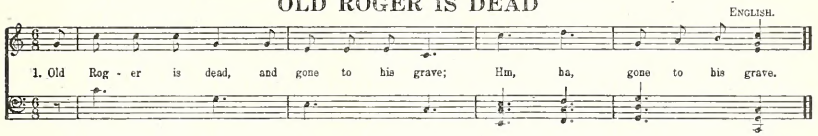
4th verse—Child representing old woman comes in and picks up apples.

5th verse—Roger gets up and chases old woman.

6th verse—Roger lies down, old woman limps around circle.

Each child then chooses another to take his place and game is repeated.

### OLD ROGER IS DEAD



### 7. NUTS IN MAY: *Tune—Mulberry Bush.*

Words: Here we come gathering nuts in May.

1. Nuts in May, nuts in May.

Here we come gathering nuts in May

On a cold and frosty morning.

2. Whom will you have for nuts in May?

3. Oh, we will have ----- for nuts in May.

4. Whom will you send to fetch her away?

5. Oh, we will send ----- to fetch her away.

Formation: Children facing each other in two equal lines.

Action: One line advances and retires singing first stanza.

Second line advances and retires singing second stanza.

First line advances and retires singing third stanza (naming child in other line).

Second line advances and retires singing fourth stanza.

First line advances and retires singing fifth stanza (naming child in own line).

The two children named then go up to line which has been drawn, grasp right hands and stand with right toes touching.

They then see which can pull the other across to his side of the line. The one that succeeds returns to his own line taking his captive with him.

Repeat, second line advancing singing first stanza.

### 8. ROMAN SOLDIERS: *Traditional Old English and North Carolina Folk Game.*

Words: 1. Have you any bread or wine?

For we are the Romans;

Have you any bread or wine?

For we are the Roman Soldiers.



2. Yes we have some bread and wine,  
For we are the English:  
Yes we have some bread and wine,  
For we are the English Soldiers.
3. Then we'll have just one cup full.
4. No you shan't have one cup full.
5. Then we'll tell the king on you.
6. We don't care for your king or you.
7. Then we'll tell the Pope on you.
8. We don't care for your Pope or you.
9. Then we'll send our dogs that bite.
10. We don't care for your dogs or you.
11. Then we'll send our cats that scratch.
12. We don't care for your cats or you.
13. Are you ready for a fight?
14. Yes we're ready for a fight.

Formation: Equal lines facing standing about 10 to 12 feet apart. Draw chalk line half way between.

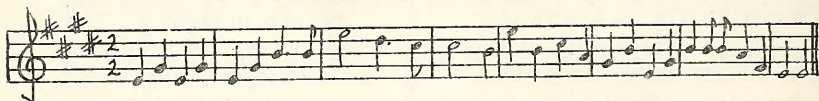
Action: Romans advance and retire singing verses 1, 3, 5, 7, 9, 11, 13.

English advance and retire singing verses 2, 4, 6, 8, 10, 12, 14.

Make appropriate motions in verses 11 and 12.

At end step up to line and each grasp opponents right hand at signal all pull. Any that are pulled over line must go on that side.

### THE ROMAN SOLDIERS



9. JENNY JONES: *Tune—Here we go Round the Mulberry Bush, Traditional North Carolina Folk Game.*

Formation: One child, representing Jenny Jones, kneels down; another, the mother, stands in front of her with skirts spread out to hide her. Rest of children form a straight line facing mother.

Action: The line, holding hands skips 8 steps up to the mother and 8 steps back to place singing.

We've come to see poor Jenny Jones

Jenny Jones, Jenny Jones.

We've come to see poor Jenny Jones.

How is she now?

They stand still while mother imitating washing sings:

Jenny Jones is washing, washing, washing.

Jenny Jones is washing, you can't see her now

Children walk up and back 4 steps as before singing:

Very well, ladies, ladies, ladies,

Very well, ladies, gentlemen, too.

Throughout game children advance and retire, mother stands still making appropriate motions.

Children repeat first verse

Mother: "Jenny is starching"

Children: "Very well, ladies," etc.

"We've come to see Miss Jenny Jones"

Mother: "Jenny is ironing"

Children: "Very well, ladies," etc.

"We've come to see Miss Jenny Jones"

Mother: "Jenny is ill"

Children: "Very well, ladies,"

"We've come to see Miss Jenny Jones"

Mother: "Jenny is dying"

Children: "Very well, ladies,"

"We've come to see Miss Jenny Jones"

Mother: "Jenny is dead"

Children: "Very well, ladies," etc.

"We'll come to the funeral, funeral, funeral,

We'll come to the funeral

Will that do?"

Mother: "You may come to the funeral, funeral, funeral

You may come to the funeral, that will do"

Children: "Very well, ladies"

"We'll come in red

Red, red

We'll come in red

Will that do?"

Mother: "Red is for soldiers, soldiers, soldiers

Red is for soldiers, that won't do."

Children: "Very well, ladies"

We'll come in blue," etc.

Mother: "Blue is for sailors, sailors, sailors,

Blue is for sailors, blue won't do"

Children: "Very well, ladies"

"We'll come in pink"

Mother: "Pink is for babies"

Children: "Very well, ladies"

"We'll come in yellow"

Mother: "Yellow is for jealousy"

Children: "Very well, ladies"

"We'll come in white"

Mother: "White is for weddings"

Children: "Very well, ladies"

"We'll come in black"

Mother: "Black is for funerals, funerals, funerals

Black is for funerals, black will do"

Six children pick up Jenny (who has fallen over) and carry her a short way. Mother and rest follow weeping. They then put Jenny down. Jenny gets up and chases them. First two caught are Mother and Jenny.

10. PUSSY CAT: *Tune—Crowninshield's Mother Goose Melodies.*

Words: Pussy cat, pussy cat (1)  
 Where have you been? (2)  
 I've been to London (3)  
 To visit the queen (4)  
 Pussy cat, pussy cat, (5)  
 What did you there? (6)  
 I frightened a little mouse (7)  
 Under her chair. (8)

Formation: Single circle, hands joined. Cat stands in middle.

Action: Lines 1 and 2—Children take 4 slides around to right.

Lines 3 and 4—Cat bows and sings lines.

Lines 5 and 6—Four steps in toward center, shaking finger at cat.

Lines 7 and 8—Cat whirls around, arms shoulder height as she sings.

Children run back to places.

Repeat 1 and 2, sliding to left.

3 and 4, 4 steps into circle.

5 and 6, stand still and sing.

7 and 8, cat whirls and joins circle.

Choose new cat and repeat.

## 11. THE BRIDGE OF AVIGNON:

Words: 1. On the bridge of Avignon  
 They are dancing, they are singing  
 On the bridge of Avignon  
 They are dancing in a ring  
 Gentlemen do this way:  
 Then they all do this way.  
 2. Ladies all do this way  
 Then they all do this way.  
 3. All the priests do this way.  
 4. Soldiers all do this way.  
 5. Street boys all do this way.

Formation: Single circle, facing forward, hands joined.

Action: 1st 8 measures—skip around to left; at end of 8th measure come to stop and drop hands.

## THE BRIDGE OF AVIGNON





Measure 9 and 10—face partners as they sing “this way” make a bow as though removing hat.

Measure 11 and 12—face opposite direction and repeat 9 and 10. Repeat measure 1-8.

Measure 9 and 10—make courtesy to partner, 11 and 12, courtesy other way.

Continue repeating third time, put palms together fingers down and incline head.

Fourth time salute.

Fifth time, put thumbs in ears and wiggle fingers.

## 12. THE CIRCUS:

In couples, single circle, R shoulders to center.

I. (a) “I am going to the circus.

Come and take a ride with me;

I should like to ride a pony—

I can do it you will see.”

Circle marches around, singing the stanza above.

(b) “Gee up, come along.

Gee up, come along;

Gee up, come along;

Whoa—back—whoa.”

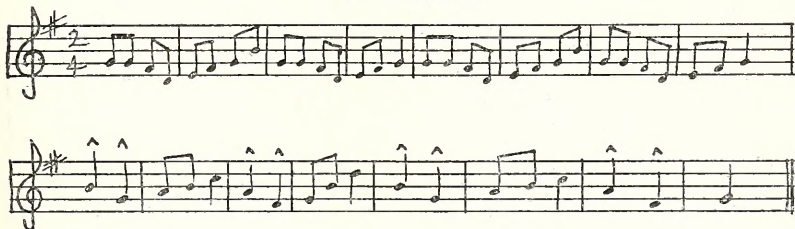
One player of each couple is the “pony,” and is driven by the player behind him; the pony stretches arms back to grasp the hands of the “driver,” and the circle gallops or trots lightly until “Whoa,” where all stand still; back one step; and stand.

II. When the words call for “elephant,” all bend forward and swing clasped hands from side to side, imitating trunk; have movements slow and ponderous.

III “Reindeer;” form horns by placing thumbs at sides of head, spreading fingers; trot softly, as on snow.

Other animals may be added to suit conditions.

### THE CIRCUS



## 13. THE LITTLE PONY:

Single circle, all facing center. One player in the center is the pony.

1. “Trot, trot, trot, through the pasture lot;

Though the road be rough and stony, trot along, my little pony;

Trot, trot, trot, trot, trot; through the pasture lot.”

The center player trots around inside circle during the singing of the above verse.

2. Rest, rest, rest; you have done your best;

To your stable I will lead you, and on corn and oats I'll feed you;

Rest, my pony, rest; you have done your best."

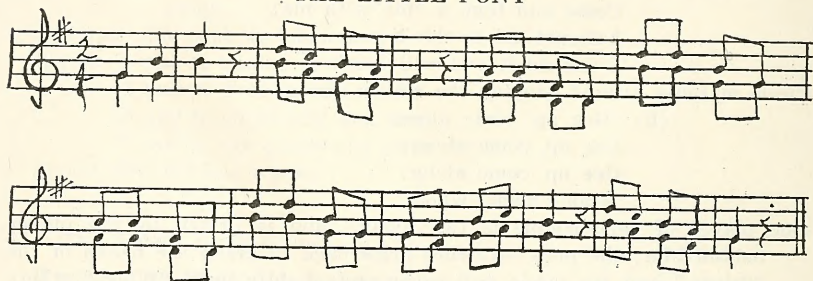
All the players forming circle make a "stable" of the arms in front of the chest; the player inside circle enters a "stable" during singing of second verse.

1. Repeat as in 1, but there are two ponies inside the circle—the original pony and the player whom he faced for the "stable."

2. Each of the two ponies enters a "stable."

3. Repeat, having four in center; continue until all have been chosen.

### THE LITTLE PONY



### \*14. SWEDISH RING DANCE:

Formation: Double circle R shoulders to center, boys on inside.

Action: Measure 1-8—16 walking steps forward.

Measure 9-16—16 skipping steps forward.

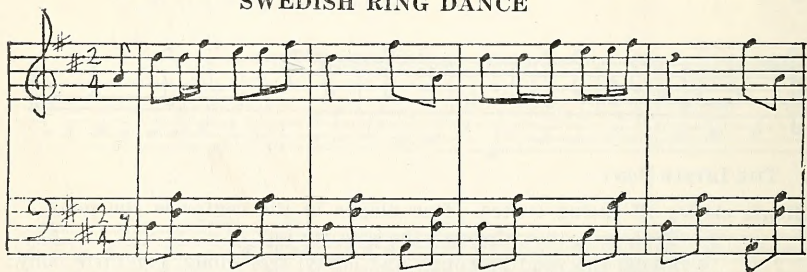
Measure 17-20—All join hands 8 slides right.

Measure 21-24—8 slides left.

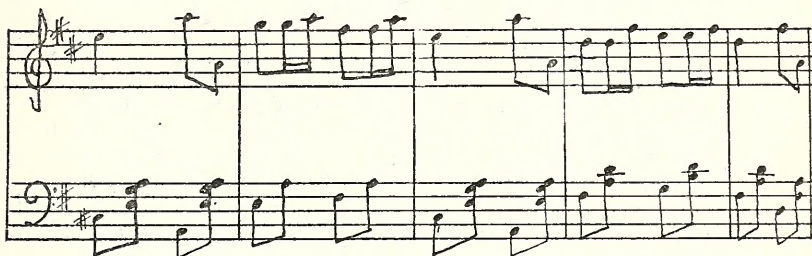
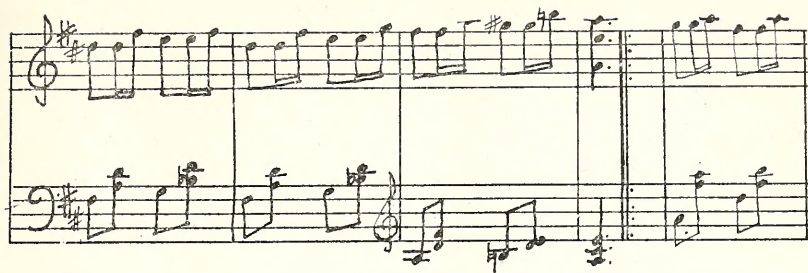
Measure 25-28—Face partners, hands on hips, girls take 4 slides in toward center, boys 4 slides out, and back to place.

Measure 29-32—Lock right arm with partner, left arm held high 16 running steps around with partner.

### SWEDISH RING DANCE



\*Used by the kind permission of Mr. Louis H. Chalif, of the Chalif School of Dancing, New York City.





## 15. POP GOES THE WEASEL:

(For music, see p. 79.)

Words: A penny for a loaf of bread  
 A penny for a needle;  
 That's the way the money goes  
 Pop goes the Weasel.  
 Up and down the village street  
 In and out the Eagle;  
 That's the way the money goes  
 Pop goes the Weasel.

Formation: Circle, hands joined.

Action: One child skips around inside of circle for first 6 measures and stops in front of partner.

Measures 7 and 8—They both jump and land with R foot forward, heel touching, repeat L R L.

First child now places his hands on his partner's shoulders and they skip around for measures 9-14 and stop in front of another.

Measure 15 and 16—Repeat 7 and 8. Continue until all are playing. More than one child may be in center at beginning.

## 16. MUFFIN MAN (schoolroom form) for words and music see p. 24.

Action: Four children are selected who go to different corners of room. Children in their seats sing first verse while children in corners skip up and choose partners. They lead partners to corners singing "Two have seen the Muffin Man," etc. When they get to corners skip around singing until end of verse. Repeat 1st verse choosing new partners, repeat second verse singing "Four have seen the Muffin Man." Continue until all are playing.

## RELIEF EXERCISES

In the first and second grades there is so much freedom that these periods are not as essential as in the upper grades. If the children become restless, they may be permitted to skip or march around the room.

Other suggestions are:

1. Let them sit with arms shoulder high and shake fingers hard; do same overhead.

2. Jumping in place, etc.

A few simple games may give relief after a period of sitting still. The following games are suggested:

1. GOOD MORNING: One child sits with eyes closed. Teacher motions to another child who says "Good morning Mary." Mary (or whoever has eyes closed) has three chances to guess who is speaking. If she guesses, she may be it again. Otherwise the child blindfolds her eyes.

2. HUCKLE BUCKLE BEAN STALK: All children close eyes but one. He hides an object and then takes his seat. Rest of children look for object. When one sees it he pretends to look farther, then quietly takes seat and says

"Huckle, buckle bean stalk." Rest continue search. First one to see object hides it next time. Instead of having all searching it will shorten game to have a few play at a time.

3. CHARLIE OVER THE WATER: One player stands in center. Rest make circle and say "Charlie over the water, Charlie over the sea, Charlie caught a blackbird and can't catch me." as they say last line all stoop. Charlie tries to tag them. One tagged must be Charlie. If there are many players, have more than one child in center at beginning.

The following imitative activities are suggested for use during Relief Periods:

1. Run like a cat—quietly.
2. Gallop like horses.
3. Walk like an elephant—hands clasped low in front swinging from side to side.
4. Walk like a bear—hands on floor, slowly lumbering from side to side.
5. Jump like a frog—hands on floor, arms between knees jump forward.
6. Rabbit hop—knees bent, backs flat, hands held up to represent paws, hop in this position.
7. Birds flying—arms shoulder height raise and lower.
8. Aeroplane propeller—large arm circles. Wings—keep arms shoulder height, tip body from side to side.

## GYMNASTICS

### GENERAL PLAN OF GYMNASTIC LESSON

Each lesson is so constructed that all parts of the body share in the exercise-values; therefore, the whole lesson should always be given. The lesson plan is, in general, as follows:

1. Order. These exercises are given primarily to train pupils in quick response, and to improve neuro-muscular coördination.
2. Head. The objectives of this group are mainly corrective; upper shoulder muscles and neck muscles are tightened, and the chest expanded.
3. Arm. These exercises are also strongly corrective, strengthening the shoulder muscles and broadening the chest. Good form is necessary to produce the desired result.
4. Trunk. The large trunk muscles are used, the back and the abdominal walls are strengthened, and the digestive function improved.
5. Precipitant. Again the large muscle-groups are used, and improved muscle-tone, quicker heart-action and deeper breathing should result.
6. Breathing. Respiration should be brought back to normal after the exertion of the last group, and the habit of deep breathing encouraged.

### DIRECTIONS FOR TEACHING GYMNASTIC LESSON

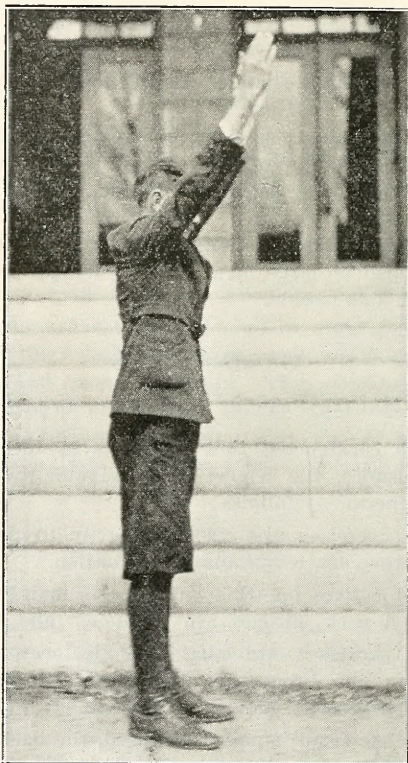
1. Have windows open and coats off; face windows for breathing exercises.
2. Insist on quiet feet; noise and stamping are unnecessary, even in street shoes.

3. The lesson must be memorized; a small card may be held as a memorandum, but no teacher can successfully teach any subject when she has to keep her attention on her book.

4. All breathing exercises are to be done with mouths closed.

5. In correcting poor positions, never say "shoulders back"; not the shoulders, but the whole trunk, is wrongly poised. Say "chest broad, waist in," or "stand tall, knees straight."

6. Exercises done on one side must be done an equal number of times on the opposite side.



INCORRECT ARM STRETCHING UPWARD, WITH COAT.

7. When the gymnastic lesson is given two or three times a week, using health talks, contests and rhythmic work on the alternate days, one program is used for two weeks, varied with different games.

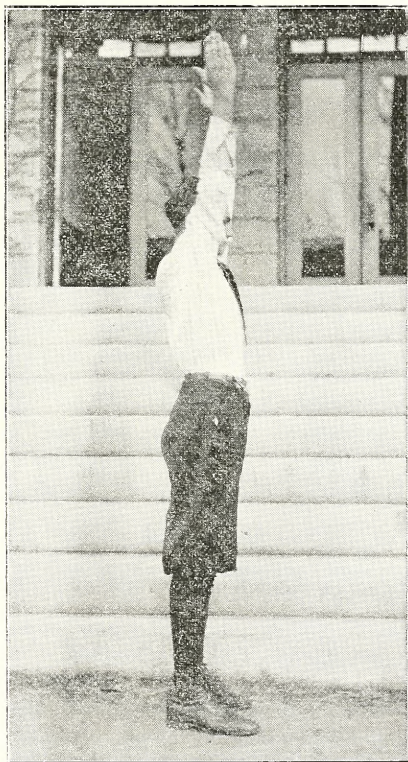
8. "Atten—tion." Head high; chest broad; hands at side, stretched downward; heels together, with toes slightly turned out, not more than forty-five degrees. A smart and convenient way for children to reach this position from their seats is in two counts; *one*, right (or left) foot in the aisle, preparatory to rising; *two*, class stands at "attention."



9. "At ease." This is not necessary after each exercise, but may be given when rest is required, or when any explanation is needed. The left (or right) foot is carried about a foot-length to the side, weight being equally distributed between feet.

10. Every exercise must begin and end with the fundamental standing position. The command "po—sition" is used to get the child back to the starting position, from any gymnastic position of feet or arms.

11. Demonstrate an unfamiliar exercise, but do not accompany the children in their work; if the full educational benefits are to come from the lesson, it must be taught from commands, not from imitation.



CORRECT ARM STRETCHING, WITHOUT COAT.

12. Each command has two parts, preparatory and executive. The preparatory part explains the order; the executive gives the signal for its performance. In the command "Left foot forward—place!" the dash separates the preparatory and executive sections. The preparatory part of the command is given in an ordinary conversational tone; a distinct pause must always come before the executive part, which is given in a crisp, emphatic, decisive manner.

13. Repetition. Arm exercises may be repeated 8 to 10 times; leg exercises, 12 to 16; breathing, not more than five times. The lesson must have snap and vigor. Never repeat an exercise to the point of losing the interest of the class. It is much better to work for effort and for good spirit than to drill on an exercise until every child can execute it perfectly.

14. If the children are old enough to have developed sex-consciousness, it may be desirable to have the Physical Education lessons done with boys on one side of the room, girls on the other. Assign seats for gymnastic lessons, taller pupils at rear of line; have desks cleared; command "change seats for gymnastics," and have boys pass to front of room, girls to rear, in taking temporary seats.

## GRADE III

*For Explanation of Types of Exercises, see pages 10, 11.*

### GYMNASTICS

*General Plan of Gymnastic Lesson, page 47.*

*Directions for Teaching Gymnastics, pages 47-50.*

Time for Physical Education should be divided between health lessons, games, gymnastics, rhythmic exercises, athletic contests, and efficiency tests such as the Badge Tests described by the Playground and Recreation Association bulletins. A new lesson in gymnastics is to be started every two weeks. Every lesson is begun and ended with "Best sitting position."

#### LESSON I

1. Order. Drill in directions of right and left. "To the right — *turn!*" facing each of the four sides of the room.
2. Arm. Hips — *firm*; hands placed firmly on hip bones, not waist line, thumbs to the back, fingers close together.) Po — *sition* hands brought smartly down to sides.
3. Leg. Hips — *firm*; feet apart — *jump* (lightly, catching weight on balls of feet); feet together — *jump*.
4. Splitting wood; swing hands over right shoulder, as if grasping axe; on count *one*, swing axe between feet, bending forward from hips; *two*, straighten body and swing hands again over right shoulder.  
Repeat an equal number of times, bringing hands to left shoulder.
5. Precipitant. Fire Engine. Number the rows; have signal given with bell or handclapping, and the row whose number is signalled rises and gallops lightly around outside aisle and back to seat.
6. Hands on lower border of chest — *place*; breathe in, *one*; out, *two*.

#### LESSON II

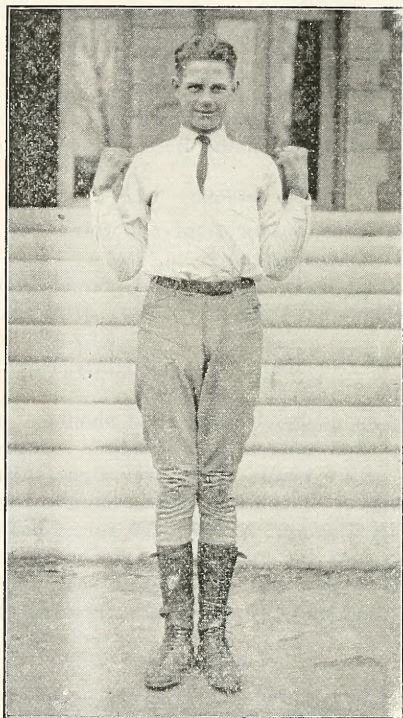
1. Order. Touch R foot, tiptoe only, forward — *one*; replace *two*. Repeat to left.
2. Arm. Chest — *firm*; make two level shelves by placing thumb against chest, palms down and horizontal, wrists and fingers straight, hands well apart on chest. Po — *sition*.
3. Leg. Hips — *firm*; raise heels eight counts — *go*.
4. Trunk. Raising Flag. Right hand high over head, left in front of waist; pull down right arm and bend knees, *one*; raise left arm high and straighten knees, *two*.
5. Precipitant. Hips — *firm*; jump lightly on toes 10 counts — *go* (may be taken one row at a time).
6. Sitting, hands on near corner of desks, head high; deep breathing, *one*, (chin drawn in and chest broadened); *two*.

#### LESSON III

1. Order. Quick change between hips — *firm* and chest — *firm*.
2. Arm. Chest — *firm*; fling arms sideways, *one* (fingers straight, palms down, hands shoulder high); return, *two*.



3. Leg. Hips—*firm*; feet apart—*jump*; heels raise, 8 counts—*go*.
4. Trunk. Splitting wood; see Lesson 1, Grade III.
5. Precipitant. Hips—*firm*; feet apart *jump*; together—*jump*; continue lightly ten counts—*go*. (One row at a time.)
6. Raise arms sideways shoulder high and breathe in—*one*; *two*, lower arms and breathe out.



"SHOULDERS—FIRM!"

#### LESSON IV

1. Order. Marching in place; mark time—*go* (foot raised clear of floor, toe pointing downward); class halt; *one—two*. (Two steps in place after the word *halt*.)
2. Arm. Head—*firm* (hands on back of head, finger tips touching wrists straight, elbows back, chin well in).
3. Leg. Hips—*firm*; Bouncing balls, turning right; 4 counts—*go*; (Take three soft light jumps in place, hardly leaving floor; turn to right on fourth jump. The first three are "getting up steam;" the fourth jump is more vigorous.) Again to right—*go*.
4. Trunk. See-Saw. Three children to a see-saw; the center, standing with arms stretched out at side, being the plank, and the two outer players, each holding with both hands to the end of the see-saw, are the riders.

On count *one*, the center player bends to right, as the rider on that side bends his knees almost to sitting position; on *two*, the right-hand player stands erect as the one on the left bends knees. The music to the familiar Mother Goose rhyme may be used for the rhythm to this exercise.

5. Precipitant. Skip on tiptoe, one row at a time, around room.

6. Hands on lower ribs, broaden chest and breathe in, *one*; *two*.

## LESSON V

1. Order. Quick change between hips — *firm*, chest — *firm*, head — *firm*.

2. Arm. Chest — *firm*; fling arms sideways and raise heels — *one*; *two*.

3. Leg. Hips — *firm*; deep knee bending (the children call it "growing little") bend knees, heels off floor, *one*; stand erect, *two*.

4. Trunk. Throwing snowballs; pick up snow from between feet, *one*; mould balls, *two*; throw at some object in front of room, *three*. A child may be chosen for a snow man, and his arms, head and legs knocked off in succession.

5. Precipitant. Run on tiptoe, one row at a time, around room.

6. Sitting. Chest — *firm*; breathe in, *one*; out, *two*.

## LESSON VI

1. Order. Review the march in place and halt (see Lesson IV).

Mark time: *go*; then forward, *march*; class halt — *one*; *two*. Take two steps after the word *halt*; bringing heels together on *two*.

2. Arm. Circle arms overhead — *one* (raise arms sideways overhead and place R hand above L, both palms down; *two*, lower arms sideways to position.

3. Leg. Arm raising sideways with heel raising, *one*; *two*.

4. Trunk. Cranking automobile; stoop and make large circle outward, first with right arm, then with left.

5. Precipitant. Hips — *firm*; jump with feet astride and together, twelve counts — *go*. (See Lesson III.)

6. Sitting. Head — *firm*; broaden chest and breathe in — *one*; *two*.

## LESSON VII

1. Order. One step forward — *one* (step forward on left foot); *two*, bring up right foot to left, heels together.

2. Head — Arm. Raise right arm sideways, turning head to look at tips of fingers — *one*; return, *two*. Same to left.

3. Leg. Chest — *firm*; deep knee bending (growing small") *one*; *two*.

4. Trunk. Raising Flag. (Lesson 2, Grade III.)

5. Precipitant. Marching game, "Follow my Leader."

6. Hips — *firm*; heel raising and deep breathing; *one*; *two*.

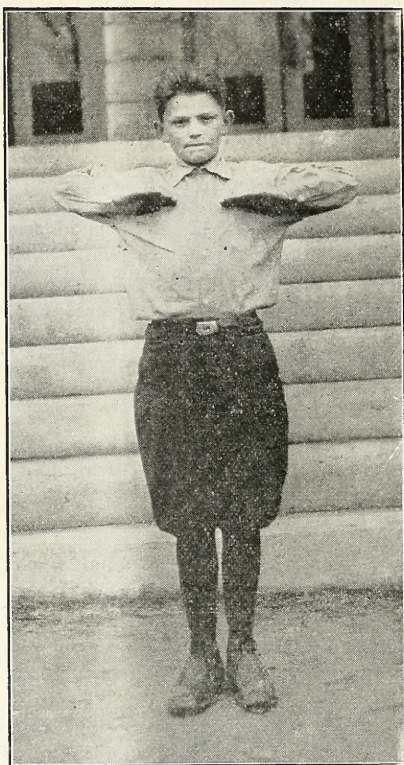
## LESSON VIII

1. Order. Quick drill in directions, as in Lesson I.

2. Arm. Shoulders — *firm*; fists clenched tightly and held on outside of arm, not touching shoulder; wrists straight; elbows close in.

3. Leg. Head — *firm*; feet apart — *jump*; raise heels, 10 counts — *go*.





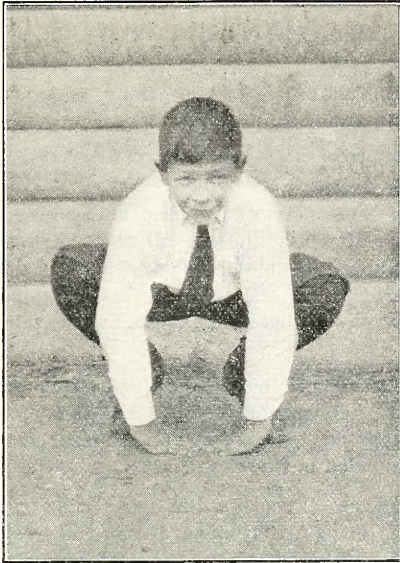
"CHEST—FIRM!"

4. Trunk. "Crow Hop;" bend knees and clasp ankles; hop forward 6 times in this position. (One row at a time.)
5. Precipitant. "Fire Engine;" see Lesson I.
6. Arm raising sideways and heel raising with deep breathing *one; two*.

#### LESSON IX

1. Order. Quick changes of arm positions, insisting on good form.
2. Arm. Arm raising sideways, with head twisting to R; *one; two*.  
Take with deep breathing. Repeat to left.
3. Leg. Bouncing Balls; see Lesson IV.
4. Trunk. Feet apart—*jump*; bend and clasp both hands to L (R) ankle, *one; two*. (Keep knees straight.)
5. Precipitant. "Crossing the Creek;" mark with chalk a space about three feet wide in front of the teacher's desk; have one row at a time run around outside aisle, jumping across space marked out.
6. Chest—*firm*; heel raising and deep breathing -- *one; two*.





"RABBIT HOP."

## LESSON X

1. Order. Marking time and marching; alternate rows face back of room, so that two rows of children march around one row of seats.
2. Shoulders—*firm*; arms sideways stretch, *one—two*.
3. Leg. Arm circling and heel raising—*one—two*.
4. Trunk. "Rabbit Hop;" bend knees and place hands, palms down, on floor between knees, fingers pointing inward; advance by moving hands forward, then bringing up feet with a little jump.
5. Precipitant. "Jumping the Fence;" like "Crossing the Creek," Lesson IX, except the children jump over a yardstick or blackboard pointer held about ten inches above floor.
6. Sitting. Chest—*firm*; arm flinging sideways with deep breathing *one; two*.

## GAMES AND CONTESTS

**FINGER CIRCLE RACE.** Draw small circles on the board, one in each corner, so that four children are running at a time. Each child stands with his finger in a circle, right shoulder to the board. At the signal, all run around the room in the same direction, each child touching every circle as he passes it. The child first reaching his own circle wins the game.

**I SPY.** One child is selected to hide some small object, such as the top to an ink well; several of the children are meanwhile sent out into the hall. When they enter to search for the hidden object, the first one who sees it says, "I spy" and returns to his seat, while the other

players continue to search. The player first seeing the object may hide it next time. It is advised that the object be hidden where it will not be necessary to move anything in order to find it.

**EXCHANGE TAG.** Children are seated at their desks; one is chosen to be "it," and stands in front of the room. The teacher calls the names of two pupils, who exchange seats, trying to avoid being tagged by "it." The one who is tagged is next "it."

**FOLLOW THE LEADER.** One player is chosen as leader. The others form in single file behind him, and imitate all that he does. The leader may march, skip, walk on all fours, go backward or sideways, turn around while walking, or hop on one foot; he may assume on the march any position of the arms. Whoever fails to follow, must go to the foot of the line.

**GOING TO JERUSALEM.** Place a book or a chalk-mark on one desk. Players march in and out of aisles, and at the signal (a tap on the bell, or a clap) each tries to secure a seat. The marked seat may not be used. An additional seat is ruled out at each repetition of the game.

**ERASER RELAY.** Place an eraser on the front desk in each row. At the signal, the eraser is passed backward overhead, being touched by each child in succession; the player in the last seat runs forward with it, coming up on the right-hand side of the seats; the first child replacing the eraser on the front seat wins for his row. Each child then moves back one seat, the player who has just run taking the front seat. Continue until every child has had a turn at the rear seat.

**STEALING STEPS.** One player, standing in front of the class, hides his eyes and counts audibly to ten; a player in each aisle has been chosen to start from the back of the room and come forward as rapidly as possible, but must be motionless when the one in front, having counted ten, uncovers his eyes. Any player seen to move must return to the back of the room. The player first reaching the front wins one point for his row.

**DUCKS FLY.** The leader calls rapidly "Ducks fly," "Chickens fly," "Robins fly," etc., and children raise and lower arms once when the name is called of some animal that can fly; when a player raises arms at the command "pigs fly," he is caught, and must take his seat. The row having the largest number of players standing after two minutes of the game, is the winner.

**BIRD-CATCHER.** A nest is marked out in one corner, a den in the opposite corner. One player is chosen for the bird-catcher, another for the mother-bird. Each row of players choose the name of some bird. When the name of one row is called, they must run to tag the rear wall and try to reach the "nest" before being tagged by the bird-catcher. Birds tagged must remain in the cage. The same catcher serves through one game, unless the children play better with two catchers.

**POISON SNAKE.** Players form circle about a stick or some object that is "poison"; the players try, by means of pushing or pulling each other by

the clasped hands, to make some player touch "poison," when he has to drop from the circle.

**MOTHER MAY WE GO OUT TO PLAY.** One player is chosen for the mother, the rest are children, and scatter about; the mother calls "Children, come home"; the children answer in chorus, "no, we won't"; the mother calls "I'll send a bear after you"; to which the children reply, "we don't care"; after many more animals have been threatened, the mother says "Well, I'll come myself after you," at which she chases the children, who as fast as they are tagged must return home. The first player tagged may help chase the others.

### RHYTHMIC PLAYS

**BEAN PORRIDGE HOT.** Players in couples forming circle, right shoulders to center. Inside hands joined with partner.

1. Heel-toe polka around circle, 8 measures.
2. Face partner. "Bean porridge hot," clap hands to sides, clap own hands, and clap both hands with partners' in succession. "Bean porridge cold," repeat as before. "Bean porridge in the pot," clap hands to sides, clap own hands, Clap R hand with partners', clap own hands; "nine days old;" clap L hand with partners', clap both own hands, clap both hands to partners'.

Continue, to finish chorus.

3. Join both hands, facing partner. 2 slides in line of direction around circle; tap feet three times. Repeat slides, moving in opposite direction; tap feet three times.

Repeat 3.

4. Repeat chorus, fig. 2.

### BEAN PORRIDGE



### \*CHILDREN'S MINUET.

Children in couples around circle, R shoulders to center.

The step used throughout is the "minuet step," touch R forward and lift foot immediately; step forward on R; repeat, touching L and then stepping on L.

\*Music from Niedlinger's "Small Songs for Small Singers," by permission.



The 4 measures of introductory chords are in every case used for a deep and ceremonious curtsy, girls holding skirts, boys R hand across chest; boys bow with knees straight, bending from hips; girls place one foot behind, and bend knees deeply, keeping back straight.

1. Curtsy; then take minuet step forward throughout first verse.
2. Curtsy; then give right hand to partner and take minuet step in circle around partner. Keep joined hands high.
3. Curtsy; then repeat 2, with L hands joined.
4. Curtsy; then boy kneels, while girl goes around him, minuet step, R hands joined.
5. Curtsy; repeat 4, with L hands joined.

### CHILDREN'S MINUET

Very quietly ( $\text{♩} = 80$ )

1. Let us play we're

grown folks, too, And are go - ing to a

ball; I would like to dance with you, Up and

*pp* *p.* *f.* *cresc.* *cresc.*

*dimin.*  
down a - long the hall. 2. In -

*dimin.*  
deed, you dance quite well, Ver - y light up

*cresc.*  
on your feet; When you're tir - ed, will you tell

*dimin.*  
me, And we'll rest up - on that seat.

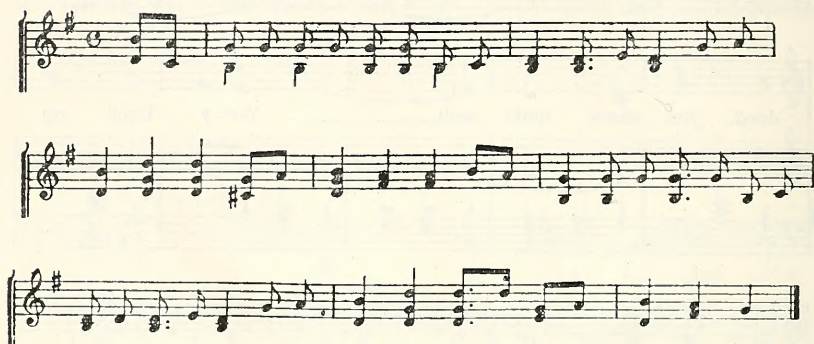
THE JOLLY MILLER: Traditional North Carolina Folk Game.

Words: Oh—Jolly is the Miller  
 And he lives by the mill  
 As the wheel goes round  
 With a right good will.  
 One hand in the hopper  
 And the other in the sack  
 As the boy goes forward  
 And the girl stays back.

Formation: Counter-clockwise double circle, boys on inside, girls on outside.

Action: Walk forward while singing first 6 lines. During line 7 and 8 the boys step up to new partner, the girls remaining in place. When they have learned to do this, an extra player may be chosen who stands in center; as boys change, this extra player tries to get partner. The one who is left out remaining in the center and trying to get a partner next time.

### JOLLY IS THE MILLER



YANKEE DOODLE. Players in couples, R shoulders to center. Girl's hands on skirts, boys' on hips. Begin with foot away from partner.

"Yankee Doodle came to town." Touch R heel forward; touch R toe backward; take 3 light running steps forward.

"Riding on a pony;" repeat above, beginning inside foot.

"He stuck a feather in his cap." Skip 4 steps forward, beginning outside foot, lifting knee high.

"And called him macaroni." Face partner and curtsy.

For chorus, skip around circle, humming tune.

#### \*SEVEN JUMPS:

Formation: Circle, hands joined, facing clockwise.

Action: Measure 1-8, 16 skips around (knees high) clockwise.

Measure 9-16, 16 skips around counter-clockwise.

At end of 16th measure land with feet together, hands on hips.

Measure 17, raise L foot suddenly.

Measure 18, replace L foot suddenly.

Pianist commences measure 1 suddenly and all skip around as in beginning.

Measure 17, raise L. foot

Measure 18, replace L foot

Measure 17, raise R foot

Measure 18, replace R foot.

\*From Clark's "Physical Training for the Elementary Schools," copyrighted and published by Benj. H. Sanborn & Co., Boston. By permission.



Continue as before adding one more repetition of chords 17 and 18 each time. Third time, repeat all before and kneel on L knee.

Fourth time repeat all before and kneel on R knee.

Fifth time repeat all before and place L elbow on floor.

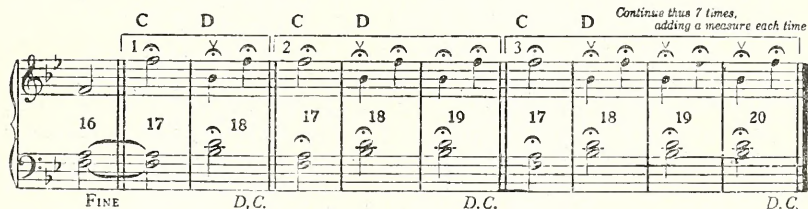
Sixth time repeat all before and place R elbow on floor.

Seventh time, repeat all before and drop head in hands.

Repeat skips and finish.

## SEVEN JUMPS

*Allegro moderato* (♩ = 90)



Continue thus 7 times, adding a measure each time

\*NIXIE POLKA. Players in circle, facing center; three or more players in center. All hands on hips.

1. Spring, placing R foot forward, heel down, toe up; repeat L., R., L., 4 measures.
2. All clap on first note of next measure, then players in center run 12 tiny steps to face partner.
3. Repeat 1, facing partner.
4. Players with backs to center turn to face center on the clap; his partner follows, hands on shoulders of the one ahead. The two run in this manner to face new partner, and the game proceeds until all have been chosen.

\*From Clark's "Physical Training for the Elementary Schools," copyrighted and published by Benj. H. Sanborn Co., Boston. By permission.

## NIXIE POLKA

Swedish

A lit-tle while, we linger here, 'Mid many joys and many fears.

Come, lit-tle gob-lins, come and play, Come let us sing and be joy-ly.

SING A SONG O' SIXPENCE. Players in circle, facing center; four players, in the "pie," crouch in center of circle, close together.

"Sing a song o' sixpence, a pocket full of rye;

Four and twenty blackbirds baked in a pie." Circle skips to left.

"When the pie was opened the birds began to sing," etc. Circle stands and raises joined hands to open "pie," blackbirds fly under the raised arms, and skip around outside circle, whistling.

"The King was in his counting-house," etc.; circle pantomimes counting money.

"The Queen," etc.; players in circle pantomime eating with spoon.

"The maid," etc.; players pantomime hanging clothes.

"And down came a blackbird," etc.; each blackbird, on outside of circle, snips the nose of some player in the circle, who becomes a blackbird when the game is repeated.

## SING A SONG O' SIXPENCE

THE SPIELMAN. Partners in circle, R shoulders to center.

1. "We are two musicians gay; would you like to hear us play?

If you like us we will stay, or go back to cold Norway."

Players march around circle, swinging hands gaily, singing the above verse.

2. "We can play the viol, viol, violin;

We can play the big bass viol and the flute, oh."

Players face each other and imitate the movements of playing the instruments named in the preceding verse.

3. "Boom-fa-la-la, boom-fa-la-la, boom-fa-la-la-lay;

Boom-fa-la-la, boom-fa-la-la, boom-fa-la-la-lay."

While singing the preceding, players in sets of 4 join 4 right hands across square, and skip around to R during 4 measures; reverse, joining L hands and skip 4 measures to left.

### THE SPIELMAN

Swedish

The musical score for "THE SPIELMAN" is written in 4/4 time with a key signature of one sharp (F#). It consists of 20 measures, numbered 1 through 20. The notation is presented in four systems, each with a grand staff (treble and bass clefs). Measures 1-4 are grouped by a bracket labeled '1', and measures 5-8 are grouped by a bracket labeled '2'. The music features a mix of eighth and quarter notes, with some measures containing rests. The bass line often features chords or sustained notes, while the treble line has more melodic movement.



## GRADE IV

*For Explanation of Types of Exercises, see pages 10, 11.*

Time for Physical Education should be divided between health lessons, games, gymnastics, rhythmic exercises, athletic contests, and such efficiency tests as the Badge Tests arranged by the Playground and Recreation Association. A new lesson in gymnastics is to be started every two weeks. Every lesson is begun and ended with "Best Sitting."

### GYMNASTICS

*General Plan of Gymnastic Lesson, page 47.*

*Directions for Teaching Gymnastics, pages 47-50.*

#### LESSON I

1. Order. Hips—*firm*; one step forward—*march* (see Lesson 7, Grade III).
2. Arm. Chest—*firm*; arms sideways fling and raise heels, *one*; *two*.
3. Leg. "Thread the needle;" clasp hands low in front; on count *one*, step R (L) foot through ring formed by hands, and stand on R foot; *two*, step through ring with left foot, and stand erect, hands still clasped behind.
4. Trunk. "Cranking automobile;" see Grade III, Lesson 6.
5. Precipitant. Running in place, raising feet backward; 16 counts—*go*. (Like a quick run but done without moving forward. Insist on good rhythm.)
6. Hands on lower ribs—*place*; breathe in, *one*; out, *two*.

#### LESSON II

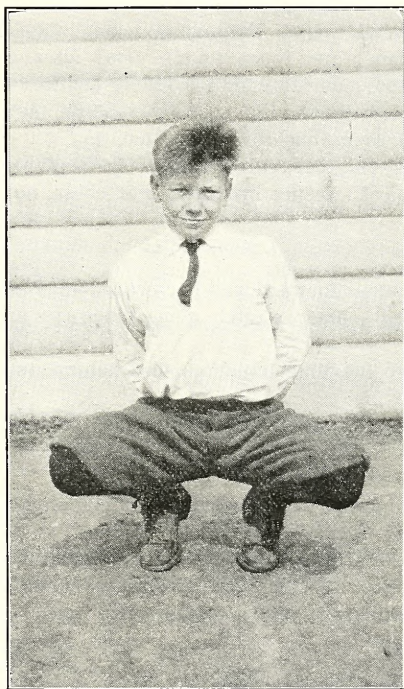
1. Order. Two steps forward—*march*. This takes three counts, stepping forward L and R on *one* and *two*, and bringing heels together on *three*.
2. Arm. Shoulders—*firm*; stretch arms downward and raise heels, *one*; *two*.
3. Leg. Raise arms sideways and bend knees (slightly) *one*; *two*.
4. Trunk. "See-saw." See Lesson IV, Grade III.
5. Precipitant. "Jumping Jack;" on *one*, jump to stride position and raise arms sideways; *two*, return arms and feet to place. Continue 12 counts.
6. Circle arms overhead with deep breathing; *one*; *two*.

#### LESSON III

1. Order. March steps forward and backward; vary number and direction.
2. Arm. Chest—*firm*; fling arms sideways and twist head to R (L)—*one*; *two*.
3. Leg. "Thread the needle;" (See Lesson I, Grade IV) and return to starting position, reversing the movement.
4. Trunk. Bending to grasp L (R) ankle; *one*; *two*.
5. Precipitant. Bend arms to athletes' running position (elbows at right angles, held close to body); run in place, one row at a time, 16 counts—*go*.
6. Sitting; head—*firm*; deep breathing, *one*; *two*.

## LESSON IV

1. Order. Quick changes of arm positions.
2. Arm. Hand clapping overhead with heel raising, 10 counts — *go*.
3. Leg. Hands clasped behind back, *place*; slow deep knee bending, *one*; *two*. Try to touch floor with finger tips without tipping body backward.
4. Trunk. "Human Wicket;" feet apart — *jump*; bend forward, knees straight, and touch L hand in front of L toe, R hand in front of R toe — *one*; stand erect, *two*.
5. Precipitant. "Crossing the Creek," see Lesson IX, Grade III.
6. Arms sideways — *raise*; turn palms up, with deep breathing, *one*; *two*.



DEEP KNEE BEND

## LESSON V

1. Order. Hips — *firm*; place L foot forward (one foot-length; weight on both feet) *one*; *two*.
2. Arm. Chest — *firm*; arm flinging sideways and quick knee bending, *one*; *two*.
3. Leg. "High-stepping horses;" hips — *firm*; mark time in place, with high knee bending upward; 12 counts — *go*. (Bring knee as high as hip; right angle at knee; toe pointing downward.)

4. Trunk. "Rabbit Hop." See Lesson 10, Grade III.
5. Precipitant. "Jumping Jack;" clapping hands over head on odd counts, bringing hands to side on even counts. 12 counts — *go*.
6. Shoulders — *firm*; deep breathing, *one*; *two*.

## LESSON VI

1. Order. Hips — *firm*; L (R) foot forward — *place*; raise heels, 8 counts, *go*.
2. Head. Circle arms and twist head to right (left), *one*; *two*.
3. Arm. Shoulders — *firm*; feet apart — *jump*; stretch arms upward, *one*; (arms parallel, palms turned in; watch for hollow back and protruding abdomen); bring arms to shoulders *firm* — *two*.
4. Leg. "Wicket Walk" (see "Human Wicket," Lesson IV, Grade IV); feet apart — *jump*; bend and touch floor — *two*; advance L foot and hand simultaneously, then R; continue for 6 counts; position — *stand*.
5. Precipitant. Arms in running position — *place* (see Lesson III, Grade IV); running around room, one row at a time, *go*.
6. Sitting. Hips — *firm*; deep breathing, with head bending slightly backward (chin close to neck; secure broadening of chest, not raising shoulders).

## LESSON VII

1. Order. March steps forward and backward; vary number and direction.
2. Arm. Shoulders — *firm*; stretch arms sideways and raise heels, *one*; *two*.
3. Leg. Deep knee bending, hands clasped behind (see Lesson IV, Grade IV).
4. Trunk. "Climbing Ladder." On count *one*, raise L arm as if grasping ladder, and bend left knee upward; *two*; change position of hands and feet, bringing R arm and knee upward.
5. Precipitant. "Jumping Jack," with hands clapping overhead (Lesson V, Grade IV); 16 counts — *go*.
6. "West Point" Breathing; *one*, deep breathing, turning palms outward, keeping little finger close to side (see that the exercise secures chest broadening, not shoulder raising); return and exhale, *two*.

## LESSON VIII

1. Order. Facing to right — *one* (quarter-turn to R on R heel, pushing with L toe; hold this position until second command); bring up L foot to R, heels together, *two*.
2. Arm. Arm circling overhead with heel raising, 12 counts — *go*.
3. Leg. "Thread the Needle" and return; see Lesson III, Grade IV.
4. Trunk. "Splitting wood;" see Lesson III, Grade III.
5. Precipitant. Hips — *firm*; jump in place; bend knees, heels off floor, *one*; spring upward and land on toes with knees bent as in starting position, *two*; stand erect, *three*.
6. Sitting. Chest — *firm*; deep breathing with head bending backward, *one*; *two*. (See Lesson VI, Grade IV.)



## LESSON IX

1. Order. Right and left facing (see Lesson VIII, Grade V).
2. Arm. Hand clapping overhead with heels raising, 12 counts — *go*.
3. Leg. Hips — *firm!* high knee bending upward, march time, 16 counts — *go*.
4. Trunk. "Steamboat;" arms sideways raise and feet apart — *jump*; on *one*, bend trunk to R, bending R knee, R hand touching floor, L arm pointing upward; *two*, bend to L, touching floor with L hand.
5. Precipitant. Practice marching and halting.
6. West Point breathing, *one*; *two*.

## LESSON X

1. Order. Head firm and L (R) foot forward — *place*; heel raising 8 counts — *go*.
2. Arm. Arm stretching sideways and upward; shoulders — *firm*; stretch arms sideways — *one*; shoulders firm, *two*; stretch arms upward, *three*; to shoulders, *four*.
3. Leg. Chest — *firm*; deep knee bending, *one*; *two* (see Grade III, Lesson V).
4. Trunk. Climbing ladder; raise L arm and R knee upward; change and continue to 10 counts.
5. Precipitant. Hips — *firm*; jump in place, *one*; *two*, *three*. (See Lesson VIII, Grade IV.)
6. Arms sideways — *fling*; deep breathing, turning palms upward, *one*; *two*.

## GAMES

**AUTOMOBILE RACE:** Each row chooses the name of some automobile. At the signal, the first child in each alternate row rises on the right side, runs forward around his own desk, then to the rear on the left side, going completely around his own row of seats. As soon as he is seated, he touches off the child who sits behind him, and so on until the last child has run and has returned to his seat. The alternate rows then play, and the two winners finally compete to decide the champion.

**POSTURE TAG:** One child is chosen for the runner, and another for the chaser. Each has a bean-bag carried on his head. If either player touches or loses the bean-bag, he is out, and must choose a player to take his place. If the runner is tagged by the chaser, another runner is chosen.

**TEACHER AND CLASS:** A leader is chosen for a "class" of about ten players, the "class" in a line facing the "teacher," who stands about twelve feet away. The "teacher" tosses the bean bag to each of the class in succession, beginning at the head. A player who misses goes to the foot. If the leader misses, he goes to the foot and the player at the head becomes leader.

**BEAST, BIRD OR FISH:** The leader tosses the bean bag to any player, and calls "Bird," then immediately begins to count rapidly to ten. If the player to whom the bean bag was tossed does not name a bird before the leader counts ten, he is caught, and must stand at the back of the

room. If the leader calls for "fish," or for "beast," the correct reply must be given.

**WEATHER VANE:** This is a useful game for teaching points of the compass. It is played like "Simon Says;" the teacher calls "Turn to the — North," and a child who turns in the wrong direction is an unreliable weather-vane, and must take his seat. Give a good pause before the direction is announced, and demand instantaneous response.

**LAME FOX AND CHICKENS:** The chickens are divided into two groups, standing on opposite sides of the playing space; a den for the fox is marked out in the center. At the signal, the chickens exchange bases, running across the space marked out for the fox; the fox who is lame and can hop only on one foot, tries to tag as many as he can. All caught are lame foxes when the signal again is given.

**CENTER BASE:** Players in circle; one player in center with ball. The center player throws ball to some player in the circle, who must replace ball in the center and then chase the center player, who is safe if he can touch the ball before he is tagged by the chaser; if he is tagged, the chaser may be in the center.

**CALL BALL:** Players are given consecutive numbers, beginning at *one*. One player has a basket ball, which he tosses into the air immediately after he has called a player's number; that player runs forward and tries to catch the ball before it has made a second bounce. As a playground game, the players stand in circle; in the schoolroom, players are in their seats, and the ball is tossed in the vacant space at the front of the room.

**FISH NET:** Two goal lines are drawn some forty to fifty feet apart and reaching from side to side of the play space. The players are aligned on one of the goal lines. One player, the "Net," stands on the opposite goal line. At the call, "The Net is coming!" all move forward to the opposite goal, while the "Net" tries to catch a "Fish" by throwing his arms around him. The one caught joins hands with him on the opposite goal line. The "Net" again gives his warning, and as the "Fish" swim to the other side, another one is caught by the "Net," now consisting of two players; encircling him and grasping hands, they take him to the goal, where he joins the net. As the net becomes longer, several fish may be caught at one time. The last one caught is the "Net" for the next game. If the catchers let go of hands the net is broken and those in it are released.

**BULL FROG RELAY:** Pupils in columns or file formation arranged according to size and equal in number. After player has completed his turn in racing, he must pass by way of left side of team to the rear and place hands on shoulders of team mate in front observing complete silence and perfect alignment.

Position of individuals when in action.

Hands on hips; deep knee bend.

**FLYING DUTCHMAN:** Formation: Sitting on desks facing back of room.

One who is chosen to be "it" stands facing players with a book in his hand. At a signal from the teacher, "it" hands the book to a player,

the class then count aloud as the book is passed to the first five players. At the word "five" the one "it" chases the book. The book may be passed up and down or across the room. If the chaser catches the book the last one catching it is "it." Any one dropping the book is "it."

Suggestions: Emphasize the fact that clever players are not caught, as children like to be "it" and may be caught purposely.

## INDIAN WAR DANCE





## RHYTHMIC PLAYS

## INDIAN WAR DANCE:

Formation: Sitting on floor facing in, arms folded high.

- Part I. (a) Bend forward and back four times (1-8), (four measures).  
 (b) Bend right and left alternately (1-8), (Measures five, six, seven, eight.)  
 (c) Raise arms high and look up four times (repeat measures one to four.)  
 (d) Look right, hand over eyes, four times right, with hand over eyes, four times left (measures nine to sixteen.)  
 (e) Smoke pipe four times (repeat measures thirteen to sixteen.)

Part II. Jump up, run around circle, little jumpy steps, arms alternately raised sharply, starting at beginning of piece. When measure seventeen is reached, strike floor twice, and on measure eighteen yell three times putting hand over mouth after each yell is started.

Repeat striking floor and yelling on measures nineteen and twenty, twenty-five and twenty-six, twenty-seven and twenty-eight, running on all measures between.

## \*THE CRESTED HEN:

Formation: This is done in groups of three, each consisting of one boy and two girls, or two boys and one girl. The groups stand in circle formation.

- I. Measures 1-8. The players join hands and dance around to the left as follows: Step forward on the left foot, hop, and swing the right foot forward. The players all lean away from the center of the circle. A stamp is taken on the first note of the first measure.

THE CRESTED HEN  
Swedish

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Measures 1-8. Repeat the same step to the right. Jump up in the air on the first note of the first measure, come down on both feet, and repeat step hop to the right.

II. Measures 9-10. The girls drop their joined hands, place the free hands on hips, and form a straight line. The boy at no time breaks his grasp. The players continue the step, hopping in place while the girl on the right bends forward and does step-hop under the archway formed by the raised arms of the boy and the left girl.

Measures 11-12. The boy follows the girl, turning under his own arms.

Measures 13-14. The left girl turns under the archway formed by the boy and the right girl.

Measures 15-16. The boy follows.

Measures 9-16. Repeat the step.

Repeat the play from the beginning.

### FRENCH MAY DANCE:

In couples, forming double circle; right shoulders to center. Inside hands joined; boys, outside on hip, girls, holding skirts.

1. Run forward 6 steps (2 meas.); face partner and curtsy, 2 measures.
2. Repeat step 1, in opposite direction; 4 measures.
3. Facing partner, R hands joined high; cross to partner's place with 3 running steps (1 measure), curtsy (1 measure). Repeat 3, returning to own place and curtsy (2 measures).
4. Inside partner (girl) stands still, while boy turns under their joined hands, making complete turn; (1 measure); boy runs 3 steps to left (1 measure), meeting new partner; both curtsy (2 measures); repeat from beginning with new partner.

### FRENCH MAY DANCE





GUSTAF'S SKOAL.\* (*Gustaf's Health*) *Swedish Singing Game.*

*Formation.* Four couples form a square. Head couples stand facing each other about six feet apart, while side couples do the same. Partners join inside hands. The boy stands on the left with free hand on hip, while the girl takes hold of her skirt.

I. Measure 1-2. The head couples start with the right foot, and advance toward each other with three steps. On the second count of the second measure the boy bows and the girl makes a peasant curtsey. Measure 3-4. The head couples start with the left foot, and retire with three steps, bringing the feet together on the second count of the fourth measure.

Measures 5-6. Same as measures 1-2.

Measures 7-8. Same as measures 3-4.

Measures 1-8. The side couples repeat same figures.

The above figure should be performed with great dignity.

II. Measures 9-12. The head couples skip gaily toward each other, taking two skip steps to a measure. Partners release hands, separate, and join inside hands with person opposite, the boy going to the left and the girl to the right. The new couple passes under the arch made by the joined hands of the side couples. (Joined hands should be held high.) As soon as they have passed under the arch, they separate to the left and right, returning to their original places.

Measures 13-16. Still skipping, they clap their own hands, join hands with partners, lean well away from each other and swing about with high skipping steps.

Measures 9-16. The side couples repeat same figure.

There are great dramatic possibilities in this game. The first part represents paying homage to a superior, while the second is an imitation of the gay life of the peasant, even though passing under a yoke of subjection.

GUSTAF'S SKOAL  
Swedish Singing Game

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## GRADE V

*For Explanation of Types of Exercises, see pages 10, 11.*

### GYMNASTICS

*General Plan of Gymnastic Lesson, page 47.*

*Directions for Teaching Gymnastics, pages 47-50.*

#### LESSON I

1. Order. Review facings (see Lesson VIII, Grade IV) and foot placing forward and to side (Lesson V, Grade IV).
2. Arm. (a) Review quick changes of arm positions; (b) review arm stretchings in various directions.
3. Leg. Chest—*firm*; arm flinging sideways with quick knee bending, *one*; *two*.
4. Trunk. "Piston rod"; on *one*, take shoulders firm and bend L (R) knee upward; *two*, stretch arms downward and replace foot, 16 counts. Demand smooth vigorous action.
5. Precipitant. Arms in running position,—*place*; run in place 16 counts—*go*.
6. West Point breathing (see Lesson VII, Grade IV) *one*; *two*.

#### LESSON II

1. Order. Review mark time and halt (Lesson IV, Grade III) and one (two) march steps forward and back.
2. Arm. Shoulders firm and feet apart—*jump*; arm stretching upward, *one*; *two*; sideways, *three*; *four*. (Hold each position long enough to be sure of good form.)
3. Leg. Hands behind body—*clasp*; deep knee bending, *one*; *two*. (Try to touch floor without tipping backward.)
4. Trunk. "Steamboat" (see Lesson IX, Grade IV).
5. Precipitant. Hips—*firm* and left foot forward—*place*; heels—*raise*; spring, reversing position of feet, *two*; continue in rhythm, 12 counts, *go*.
6. Sitting. Head—*firm*; deep breathing, *one*; *two*.

#### LESSON III

1. Order. Three steps forward—*march* (four counts; heels together on fourth count).
2. Arm. Left hand on hip and right on head—*place*; quickly, *change*.
3. Leg. Left (R) foot forward—*place*; heel raising with hand clapping over head, 12 counts—*go*.
4. Trunk. "Jack-knife Dive"; on count *one*, place right foot sideways and fling arms sideways; *two*, bend to touch floor between feet, keeping knees straight; *three*, stand erect, arms stretched sideways; *four*, hands at sides and feet together.
5. Precipitant. Hips—*firm*; jump in place, *one*; *two*; *three* (Lesson VIII, Grade IV).
6. Deep breathing, arm raising sideways and heel raising; *one*; *two*.

## LESSON IV

1. Order. Hips—*firm*; place L (R) foot forward and return, 4 counts, *go*; continue through 16 counts; *go*.
2. Arm. With palms upward, arms sideways fling and feet apart—*jump*; raise arms upward, *one*; *two*. (See that children do not hollow backs.)
3. Leg. Head—*firm*; fling arms sideways with quick knee bending, *one*; *two*.
4. Trunk. Piston rod (see Lesson I, Grade IV).
5. Precipitant. Hands in running position—*place*; run around room; halt in four counts.
6. West Point breathing, *one*; *two*.

## LESSON V

1. Order. Review facing, right and left.
2. Arm. Raise arms sideways and twist head to right (L), with deep breathing; *one*; *two*.
3. Leg. Chest—*firm*; high knee bending upward, 16 counts—*go*.
4. Trunk. "Fire-cracker." Clap hands in front of chest, *one*; clap overhead, *two*; bend forward and slap knees, mid-leg, and ankle, in quick succession, *one*, *two*, *three* (keep knees straight).
5. Precipitant. Hips—*firm*; left (R) foot forward—*place*; spring on toes, changing feet forward and back, 12 counts—*go*.
6. Hands on lower ribs—*place*; deep breathing, *one*; *two*.

## LESSON VI

1. Order. One, two, three or four steps forward—*march* (four steps takes 5 counts).
2. Arm. Shoulders—*firm*; stretch arms sideways, *one*; *two*; stretch arms downward, *three*; *four*. Repeat in 4 counts—*go*.
3. Leg. "Signalling"; raise left leg and right arm sideways, *one*; replace, *two*; right arm and right leg, *three*; return, *four*.
4. Trunk. Hips firm and feet apart—*jump*; twist trunk to left, *one*; forward, *two* (twist should come from waist only).
5. Precipitant. Jump in place with arm flinging sideways, *one*; *two* (fling arms sideways on jump, and bring again to side on landing); *three* (Lesson VIII, Grade IV).
6. Head firm and feet apart—*jump*; deep breathing, *one*; *two*.

## LESSON VII

1. Order. Hips—*firm*; place left foot forward, *one*; raise heels, *two*; lower heels, *three*; foot replace, *four*. Repeat with opposite foot, 4 counts—*go*.
2. Arm. With palms up, arms sideways fling and feet apart—*jump*; raise arms upward, *one*; *two*.
3. Chest—*firm*; quick knee bending with arms flinging sideways, *one*; *two*.
4. Trunk. "Jack-knife dive" (see Lesson III, Grade V).
5. Precipitant. Forward—*march*; tiptoe *march*; normal *march*; class—*halt*.
6. Sitting; circle arms over head with deep breathing; *one*; *two*.

## LESSON VIII.

1. Order. Right (L) face and one step forward—*march* (done in 4 counts).
2. Arm. Shoulders firm and feet apart—*jump*; arm stretching upward and downward, 4 counts, *go*.
3. Leg. Head—*firm*; slow deep knee bending, *one; two*.
4. Trunk. "Steamboat"; see Lesson IX, Grade IV.
5. Precipitant. Jump on toes to stride position and return, with hand clapping overhead (see Lesson V, Grade IV), 16 counts—*go*.
6. West Point breathing, *one; two*.

## LESSON IX

1. Order. Chest—*firm*; foot placing forward and heel raising, left and right; 8 counts—*go*.
2. Arm. Shoulders—*firm*; arm stretching upward, sideways and downward, 6 counts—*go*.
3. Leg. "Knee Dip"; stand on left (R) foot; reach behind and grasp left (R) foot with right (L) hand; bend left (R) knee slowly until right (L) knee touches floor; raise slowly to erect position. The free arm may be raised sideways to aid balance.
4. Trunk. "Fire-cracker"; see Lesson V, Grade V.
5. Precipitant. Hips—*firm*; jump in place with quarter turn to right (L), *one; two* (land facing to right or left); *three*.
6. Sitting; Head—*firm*; bend head slightly backward with deep breathing, *one; two*.

## LESSON X

1. Order. Right (L) face and two steps forward—*march* (done in 5 counts).
2. Arm. Shoulders—*firm*; stretch arms upward and bend knees, *one; two*.
3. Leg. "Signalling"; see Lesson VI, Grade V.
4. Trunk. Feet apart—*jump*; circle arms overhead and twist trunk to right (L) *one; two*.
5. Precipitant. Left foot forward—*place*; spring changing feet forward and back, and raising arms to shoulder level on odd counts, down on even counts—*go* (16 counts).
6. West Point breathing, *one; two*.

## GAMES

**PARTNER TAG.** The children are seated at their desks. A runner and a chaser are chosen; the chaser is "poison," and any one tagged by him becomes "poison." The runner saves himself by sitting with another player, who in turn saves himself in the same manner. If the chaser tags the runner, the chaser at once "plays safe" by sitting with another player.

This is made an excellent playground game by having players in a circle, in couples, partners having arms hooked. The runner saves himself by hooking arms with another player, when the partner of that player runs to hook arms with another.



**CIRCLE TAG.** A three-foot circle is marked with chalk on the floor at the front of the room. A player is chosen to be "it"; he stands in front of or near the circle, so as to guard it, and calls the names of two or more players, who try to touch the circle with one foot before being tagged by "it." Players may run in any direction, and should make this a "dare" game.

**SIMON SAYS.** Players stand in aisles. Teacher or some pupil gives gymnastic commands which are to be executed only if prefaced by "Simon says." Those caught must take their seats. The row having most players standing after two minutes of play is declared winner.

**INITIAL TAG.** One player is chosen; he comes to the front blackboard and writes the initials of some child in the room; the one whose initials are written tries to tag the first player before he can reach his seat. The game may be made more difficult by having the runner tag the rear wall before going to his seat.

**TARGET THROW.** Draw on the board two or more sets of three concentric circles which form the targets; the outer circle should be about three feet in diameter, the inner about nine inches. One player at a time takes his place on a line drawn about twelve feet from each target; if he can hit the bull's eye (the inner circle) with the bean-bag, he scores 5 points for his team; the second circle scores 3, and the outer, one. When each player has made a throw, the scores are added.

**BLACKBOARD RELAY.** The first player in each line is given a piece of chalk; at the signal he runs to the board and makes a cross mark (X), returns to his seat, and hands the chalk to the player behind him, who runs and marks in his turn. The game may be made more difficult by having players write their own initials, their own names, or make a question mark, comma, or plus or minus sign.

**LAST COUPLE OUT.** Playground game. Players in couples, standing in a long line, one couple behind the other. An odd player stands at the head of the line. He calls "last couple out," when the couple at the foot of the line run forward, each on his own side of the line, and try to join hands in front of the line before either is tagged by the odd player. The odd player may not look behind him as he calls; if he tags one of the runners, that player is his partner, and the new couple take the head of the line, while the odd player stands in front of them and gives the signal for the couple now at the foot to run forward.

**FOUR ALL ROUND.** Players stand in files of 4, facing center of circle, like spokes of a wheel. One odd player is running on the outside. He tags the last player of one file, who passes the tag to the one ahead of him, and so on until it reaches the first player of the file, who says "Ow," which is the signal for the file to run, in any direction, around the outside of the circle, until the original place of the file is reached. The odd player is meanwhile running around the circle to reach the position of the disbanded file. The first four of the five runners who re-form the file are safe; the fifth is "odd."

**TOUCH BALL.** Players in circle, facing center. One player stands in the circle, and tries to touch a basket ball which is rapidly passed around the circle in short, quick throws, not above the players' heads. If the center player touches ball, he is safe and may take his place in the circle; the player who dropped or held the ball so that it was touched takes the center player's place.

**FRENCH BLIND MAN'S BUFF** (also known as Grunt Pig, Grunt). Players in circle, right shoulders to center; one player is blindfolded and stands in the center holding a blackboard pointer or yard-stick. The circle marches around the outside aisles of the room until the blindfolded player raps on the floor to halt the marchers; the center player points with his stick at some player in the circle, and tells him to imitate the noise made by some familiar animal. If the voice can be recognized, that player exchanges places with the blindfolded child in center.

**THREE DEEP** (tag game). Players form a circle, count off by twos, and each number one steps behind the player at his right. This quickly gives a double circle, players facing center. Choose one for a chaser and another for a runner. The play is like partner tag. The runner may run around or between the players and may become safe by going in front of any group of two and remaining there, thus forming one group that is "three deep." The chaser can tag the rear one of any group that is three deep. The player who finds himself at the rear of a group of three should hasten to go in front of a group before the chaser can tag him. One who is tagged at once becomes chaser, and should tag the one who caught him if possible. Discourage long runs and encourage quick changes instead.

**TELEGRAM** (relay race). Players in two equal teams, lined up on opposite sides of the room facing the center. The odd player (or the teacher when there is no odd player) stands in front of the room at its middle with a telegram in each hand. Mark a starting line for each team near the wall and equally distant from the sender. On signal the first player of each team runs and takes the telegram from the sender, runs up the first aisle of his half of the room and down the next one and then across to the next player of his side who is waiting at the starting line, hands him the telegram, and goes to the foot of his line. The second player as soon as he receives the telegram runs out, up and down the same aisle, and hands it to the next, and so on. The last player rounds the two aisles and takes the telegram back to the sender.

**VIS-A-VIS.** Players in couples, forming single circle, all facing center; odd player in center, who calls out "Face to face!" when all the partners face each other; "back to back," when partners turn backs to each other; he continues to call until he wishes to change partners, when he calls "vis-a-vis," when all partners have to change, the odd one in center now securing a partner; whoever is left takes the center when the game is repeated.



## RHYTHMIC PLAYS

\*THE VINEYARD. (*French*). In couples, single circle, all facing center.

1. (a) Stoop and make motion of digging, pat down the earth (1 measure), stand and stamp lightly 3 times (2 measures); (b) repeat 4 times in all, turning round in place with the three last stamps (8 measures in all).

## THE VINEYARD

*Pantomime*

Musical notation for measures 1 through 4. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 includes an accent (>) over the first note. Measure 2 includes an accent (>) over the first note. Measures 3 and 4 are marked with a repeat sign (double bar line with dots).

*Repeat 3 times*

Musical notation for measures 5 through 8. The music continues in 2/4 time with two flats. Measures 5, 6, and 7 are marked with a repeat sign (double bar line with dots). Measure 8 is marked with a repeat sign (double bar line with dots).

*8va*

Musical notation for measures 9 through 12. The music continues in 2/4 time with two flats. Measures 9, 10, 11, and 12 are marked with a repeat sign (double bar line with dots). The notation includes an 8va (octave) marking above the staff.

*8va*

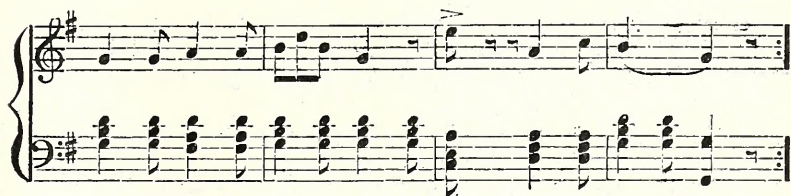
Musical notation for measures 13 through 16. The music continues in 2/4 time with two flats. Measures 13, 14, 15, and 16 are marked with a repeat sign (double bar line with dots). The notation includes an 8va (octave) marking above the staff.

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2. Join hands, making one large circle, all facing center. 8 slides to left; 8 to right (4 measures); join right hand with partner's, left hand raised at side, and skip 8 steps in small circle, turning partner; repeat the 8 skips with left hands joined (4 measures); 8 measures in all.
3. (Same music as step I.) Pick grapes from branch with right hand, and put them in basket on left arm (1 measure); stamp three times (1 measure); repeat 4 times in all, making 8 measures.
4. Boy steps inside circle and faces girl; join both hands, arms stretched at sides, and take 8 slides around in circle, moving clockwise; repeat, returning to place (4 measures).
5. Turn partner as in step II (4 measures). Face partner, join right hands, and pass partner, giving left hand to next dancer. Proceed around circle, continuing left and right hands alternately, until partner is reached (grand left and right) 8 measures.

## POP GOES THE WEASEL



**POP GOES THE WEASEL.** In couples, three couples to a set. Players face partners across center of set, as in Virginia Reel.

1. Head couple, backs to set, face outward and take 8 slides to foot; 8 back.
2. Head couple joins both hands and takes 8 slides down center of set; 8 back.
3. Head couple makes circle of 3 with next girl; the little circle of 3 takes 8 slides around circle to right; 4 to left; then the new player is "popped" under the arch formed by the joined hands of the original head couple. The player "popped" must be landed in her own place.
4. Head couple repeats No. 3 with the second boy, the partner of the player just "popped" to place.
5. Head couple repeats No. 3 with foot girl.
6. Head couple repeats No. 3 with foot boy; then head couple takes foot of set, and the dance is repeated with the new head couple.

**THE MERRY-GO-ROUND** (*Traditional North Carolina Folk Game*). In couples, all hands joined, facing center of circle, odd player in center. Music "We Won't Go Home Till Morning."

1. Eight slides to left; 8 slides to right.
2. Face partner and join both hands; 4 slides to center, 4 out.
3. Give right hand to partner, and take "grand right and left" around circle until music stops, when each player tries to retain partner he then has, as odd player in center is now trying to secure a partner.

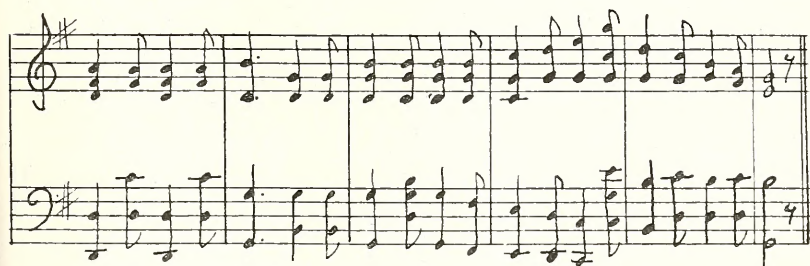
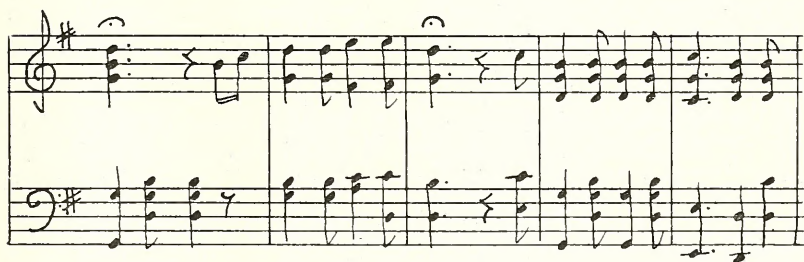
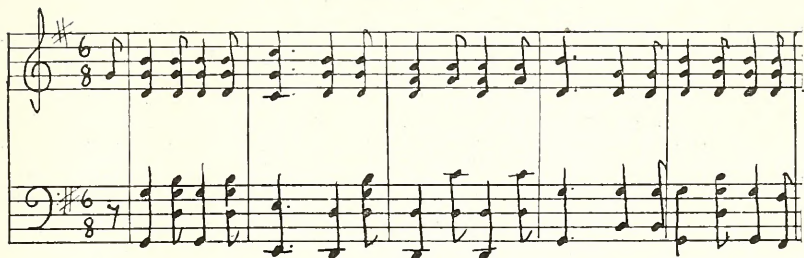
**THE LAND OF COTTON** (*Music "Dixie"*). Partners around circle, right shoulders to center, inside hands joined high; outer hands at hip.

1. (a) Beginning with outside foot, walk three steps forward and point inside foot, bending toward partner. Repeat, beginning inside foot and pointing away from partner.  
(b) Boy stands still as girl turns with 4 steps under raised arms; then girl stands as boy turns under raised arms.  
(c) Eight slides to left, away from partner; 8 slides returning.
2. Repeat (a) and (b), step 1.  
(c) Join both hands and take 8 slides forward around circle; 8 slides returning.

**IRISH LONG DANCE.** *Music, The Irish Washerwoman.* Hands on hips. In couples, sets of 4; in lines, facing partner.

1. Touch right toe forward. Swing right foot forward; 4 soft stamps on toe. Repeat. Four right hands joined, 8 polka steps around circle. Repeat. Left feet and L hands.
2. (a) Head couples face foot; walk 4 steps down middle; turn and walk 4 steps back to place.  
(b) Head couple takes 4 slides to foot and return OUTSIDE foot couple, who takes 4 slides to head and return.
3. Set joins hands, forming circle of 4. 8 slides to left; 4 to right ending with head and foot couples having changed places. End with curtsy to partner.

## THE MERRY-GO-ROUND





## IRISH WASHERWOMAN

The musical score for "IRISH WASHERWOMAN" is written for piano in G major and 6/8 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The second system includes a forte (*f*) dynamic marking. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

## GRADE VI

*For Explanation of Types of Exercises, see pages 10, 11.*

### GYMNASTICS

*General Plan of Gymnastic Lesson, page 47.  
Directions for Teaching Gymnastics, pages 47-50.*

#### LESSON I

1. Order. (a) Quick changes of arm and foot positions.  
(b) Review facings and march steps.
2. Arm. Head—*firm*; quick knee bending with arm flinging sideways, *one*; *two*.
3. Leg. Hips—*firm*; high knee bending upward, 12 counts—*go*.
4. Trunk. Shoulders firm and feet apart—*jump*; bend and touch right (L) ankle with both hands, *one*; stand erect, *two*.
5. Precipitant. March—*tiptoe march*—halt.
6. Breathing. Hands on lower ribs—*place*; broaden chest, *one*; *two*.

#### LESSON II

1. Order. About—*face*; (carry toe of right foot behind and slightly to left of left heel); *two*, face to rear, turning to right on right heel and left toe. (From U. S. Infantry Drill Regulations.)
2. Arm. Chest firm and place left foot forward, *one*; raise heels, *two*; lower heels, *three*; position, *four*. Repeat to opposite side; then to both sides in eight counts.
3. Leg. "Knee Dip," see Lesson IX, Grade V.
4. Trunk. Right hand on hip, left hand on head, *place*; trunk to right, *bend*, (3 times to right, then reverse arm positions and repeat 3 times to left).
5. Precipitant. Jump in place, flinging arms sideways on jump, *one*; *two*; *three*.
6. Arms sideways fling and feet apart—*jump*; turn palms upward and raise heels, with deep breathing, *one*; *two*.

#### LESSON III

1. Order. Head firm and place left foot sideways—*one*; raise heels, *two*; sink heels, *three*; position, *four*. Repeat to opposite side; then in 8 counts.
2. Arm. Shoulders—*firm*; arms stretching upward and sideways, 4 counts—*go*.
3. Leg. Chest—*firm*; slow, deep knee bending, *one*; *two*.
4. Trunk. "Prairie dog diving into his hole"; shoulders firm and feet apart—*jump*; stretch arms upward—*one*; bend forward and touch floor between feet, *two*; stretch upward, *three*; shoulders firm, *four*.
5. Precipitant. "Bouncing ball," see Lesson IV, Grade III.
6. West Point breathing; *one*; *two*.

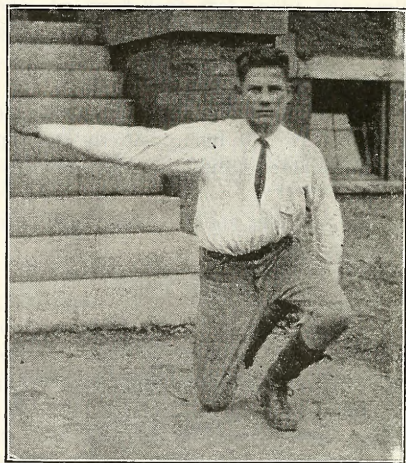
#### LESSON IV

1. Order. About face and one step forward—*march* (4 counts).
2. Arm. Shoulders—*firm*; stretch right arm upward, left downward, *one*; shoulders firm, *two*; reverse positions of arms.

3. Leg. Hands behind body—*clasp*; slow, deep knee bending, *one; two*.
4. Trunk. Left foot forward—*place*; circle arms overhead and twist trunk to left, *one; two*. Repeat, then reverse foot positions, and twist to right.
5. Precipitant. Hips—*firm*; jumping forward, *one* (bend knees, toes off floor); jump, advancing about eighteen inches, and landing with knees bent, *two*; stand erect, *three*.
6. "Rooster"; elbows bent at side, finger tips touching shoulders; deep breathing, raising elbows, *one; two*.

## LESSON V

1. Order. Chest firm and left (R) foot forward—*one*; heels raise and fling arms sideways, *two*; return, *three*; position, *four*.
2. Arm. Arms sideways fling and feet apart—*jump*; hand turning and deep breathing, *one; two*.
3. Leg. Shoulders—*firm*; quick knee bending, heels off floor, with arm stretching upward, *one; two*.
4. Trunk. Right hand on hip, left arm sideways—*raise*; bend forward (knees straight) to touch left hand to left toe—*one; two*. Repeat 6 counts, then reverse.
5. Precipitant. Hips—*firm*; left knee—*raise*; step and hop on left, then on right, 2 counts to each foot, 16 counts in all—*go*.
6. Breathing. Finger tips on front of diaphragm, *one; two*.



KNEE DIP.

## LESSON VI

1. Order. March; tiptoe march; normal march; halt.
2. Arm. "Sky rockets"; quick "shoulders firm" and arm stretching upward, (*one; two*) followed by slow sinking sideways, downward.
3. Leg. Chest—*firm*; slow, deep knee bending—*place*; arms sideways fling, *one; two*.



4. Trunk. "Prairie dog" (see Lesson III, Grade VI).
5. Precipitant. Hips—*firm*; jump in place with half turn right (L) on jump: *one*; *two*; *three*.
6. Breathing. Head firm and feet apart—*jump*; broaden chest, *one*; *two*.

## LESSON VII

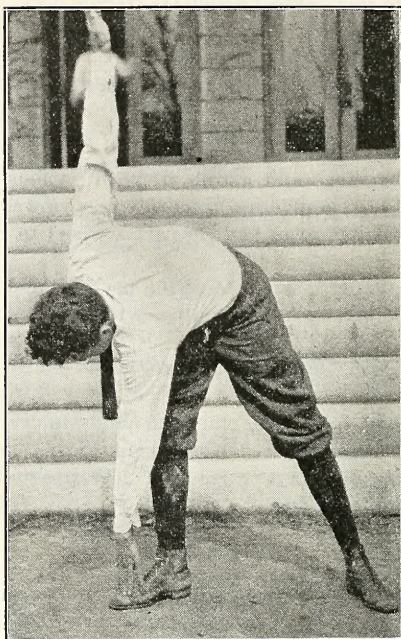
1. Order. Review facings and march steps in various directions.
2. Arm. "Windmill"; shoulders—*firm*; left arm upward, right downward, *stretch*; with quick flinging, arms *change* (arms wheel to reverse position like windmill sails).
3. Leg. "Power hammer"; jump to stride position and bring fists to front of chest—*place*; quick, strong knee bending, with downward stroke of hands, *one*: return, *two*.
4. Trunk. Head—*firm*; left (R) foot forward—*place*; trunk to left (R) *bend*; *raise*.
5. Precipitant. Raise left knee, clapping hands under knee—*one*; replace foot, *two*; continue 16 counts—*go*. (Keep trunk erect.)
6. Breathing. Arms sideways raise and feet apart—*jump*; turn palms upward and raise heels, *one*; *two*.

## LESSON VIII

1. Order. Hips—*firm*; knee bending upward, march time—*go*.
2. Head. Chest—*firm*; feet apart—*jump*; bend head backward, deep breathing, *one*; *two*. (Chin in; watch for hollow backs.)
3. Leg. With palms up, arms sideways raise and feet apart—*jump*; arm raising upward and heels raising—*one*; *two*.
4. Trunk. "Steamboat," see Lesson IX, Grade IV.
5. Precipitant. "Sprinting Start"; "on your mark," drop to crouch position, left (R) knee at instep of right (L) foot, fingers supporting weight on floor, thumbs pointing to center; at "get set," lean forward, straightening rear leg; at "go," run in place 12 counts.
6. Shoulders—*firm*; deep breathing, *one*; *two*.

## LESSON IX

1. Order. Chest firm and place left (R) foot forward—*one*; stretch arms sideways and raise heels—*two*; chest firm and lower heels—*three*; position, *four*.
2. Feet apart—*jump*; raise arms forward-upward—*one* (keep palms facing and as far apart as the shoulders are wide); sink sideways—downward, *two*. (Turn palms downward at shoulder height.)
3. Leg. Shoulders—*firm*; stretch arms downward and bend knees, touching fingers to floor between feet—*one*; return—*two*.
4. Trunk. "Aeroplane"; arms sideways raise and feet apart—*jump*; touch right toe with left hand, right arm vertical—*one*; stand erect—*two*; touch left toe with right hand—*three*; stand erect—*four*. Keep knees straight.
5. Hips—*firm*; jump in place with a half-turn to right (L), *one*; *two*; *three*.
6. West Point breathing; *one*; *two*.



"AEROPLANE."

## LESSON X

1. Rooster walk"; hips—*firm*; bend left knee upward, *one*; stretch left leg forward, knee straight, *two*; step forward on left and hold, *three*; repeat right.
2. Arm. Circle arms overhead and twist head to left (R), *one*; *two*.
3. Leg. With palms up, arms sideways raise and feet apart—*jump*; arm raising upward and knee bending (heels off floor) *one*; *two*.
4. Trunk. Head firm and left foot forward—*place*; trunk to left—*bend*; *raise*. Give three times on left, then reverse the position of feet and bend to right.
5. Precipitant. "Sprint" (see Lesson VIII, Grade VI).
6. Feet apart—*jump*; deep breathing with arm raising forward upward and sinking sideways, downward (see Lesson IX, Grade VI) *one*; *two*.

## GAMES AND CONTESTS

**LAST MAN.** Players seated at desks. One is "it" and another is runner, as in Partner Tag (Grade V). The runner is safe if he stands behind some row and calls "last man," when the front player on that row is now being chased by "it," and saves himself by standing behind a row and calling "last man." When the front player runs, each player in that row moves forward one seat; the runner who called "last man" takes the rear seat thus vacated in that row. When a runner is tagged he becomes "it," and the one who tagged him may now be tagged in his turn.



**GROCERY STORE.** Schoolroom relay. Played like the Blackboard Relay described in Grade V, except that each player as he runs forward must write the name of some article for sale in a grocery store. The row wins who finishes first, and has no mistakes in spelling.

**BOWLING.** Three Indian clubs (or erasers) are stood up in front of each aisle; each player in turn stands with feet behind a line drawn about 20 feet from his own set of clubs, and tries, by bowling (not throwing) an indoor baseball, to knock down the clubs. One point is scored for one club, three for two clubs, and five if all three clubs are knocked down.

**ODD AND EVEN.** Players stand in circle around the outside aisle of the room, and number by 1's and 2's; each team has a captain who stands in the center of the circle, holding a basketball or indoor baseball; at a signal, each captain begins to pass the ball to each member of his team in succession, the ball being returned by each player to the captain; the team who first completes the circle is declared winner.

**ALL UP RELAY.** Draw two circles, 6 inches in diameter, in front of each row of seats. In one circle of each group place two Indian clubs, erasers, or sections cut from a 2x4 timber. The front player in each row runs forward, left hand behind his back, and with his right hand transfers the standing Indian clubs from one of his circles to the other, and then runs to his seat, when the next player runs forward, and transfers, one at a time, the Indian clubs to the other of his circles. Any club failing to stand erect must be replaced by the player who last touched it. This is also an excellent playground game, having each team stand in single file.

**GOING TO JERUSALEM.** Players in single circle around outside aisle. Mark off with chalk three or four "magic carpet" sections in the outside aisle, these sections about four feet square. Players march around room to music of piano or victrola, and when music suddenly stops, players caught in the "magic carpet" must take their seats.

**HORSE AND RIDER.** Playground relay race. Players in lines facing forward; draw a goal line thirty or forty feet in front of each team. The first player in each team runs forward, touches one foot across goal, and runs back to his team to take the hand of the next player in line and run with him to the goal; the first player remains there while the second returns to take the third player over; the team wins who first transfers all its players across the field to the goal.

**STRIDE BALL.** Players in circle, one player in center; the center player tries to throw the basketball between the feet of the players in circle, who are standing with feet wide apart, and who bat the ball back to center in guarding their own feet; if the center player succeeds in driving the ball outside the circle, he exchanges places in the circle with the player who allowed the ball to go out.

**NEWCOMB.** See rules published by A. G. Spalding & Bros., 45 Rose Street, New York.



**DODGE BALL.** Players in two teams, one forming circle, the other scattered within the circle. The outer group has a basketball or volley ball with which they try to hit center player, who, as soon as he is hit, must step outside the circle. A good hit must be on or below the knees. When all have been eliminated, the teams change places; the team which eliminates the other in the shortest time is declared winner.

**PROGRESSIVE DODGE BALL.** Draw lines dividing the court into three equal parts. Have players in three teams, one occupying each space. The game is played in three divisions of five minutes each. A score is made by the team hitting a member of another team with the ball; the umpire calls the score as made. A good hit must be made before the ball has touched the ground. No player may step into an opponent's territory. When "time" is called, teams change places by rotating, number 1 being now in the center, number 2 in the end court, and so on, as the game proceeds. The scores are totaled at the end of the third division of play.

**PRISON BASE.** Tag game. Two bases of considerable size should be marked out and two prisons. Two teams of equal numbers occupy the bases. The object of the game is to make prisoners of the opponents. The special rule of play is that any player can tag and thus capture any player of the opposing side who left his base earlier; that is, the player who has been away from his base longest can be tagged by any opponent who has not been away so long. The only ways to escape being tagged are to run so fast that no opponent can catch you or to go back to your base. When one is tagged, the tagger can take his prisoner to prison without being captured. If a player of the same side as a prisoner can tag him before being tagged by the opponents, he may take him home without being captured. The success of this game depends much on the size of bases and prisons and their location and distance apart.

**LONG BALL.** Mark out three bases: home, pitcher's base and long base, each 3 by 6 feet. The pitcher's base should be 25 to 35 feet from home base and long base several feet farther. Long base may be directly back of pitcher's base or in any other direction that is convenient. Use an indoor baseball. Choose two teams and have one team at bat, the other in the field. The pitcher must toss the ball to the batter. Players bat in regular order. Each player remains at bat until he hits the ball, and then he runs to long base, no matter where the hit ball goes. There are no foul balls in this game. If a hit ball is caught before it falls to the ground the batter is out. If the fielders do not catch it they get it and try to hit the batter with it before he can reach long base, or while he is running home from long base. Players reaching long base may remain there until they see a good chance to return to home base, even if several are on the base at once. Scores are counted for each player reaching home base safely. The side at bat is out and must change places with opponents when three batters are out or when all are on long base and no one is left to bat. The side making most scores in even innings wins.

## RHYTHMIC PLAYS

\*HIGHLAND SCHOTTISCHE. Couples in single circle, partners facing. Right hand on hip, left over head.

1. Touch right toe at right side; raise foot behind knee, with slight spring. Repeat 1.

Schottische 1 step right (slide right, step left, step right, hop on right, swinging left forward). Reverse arm positions during above.

2. Same as No. 1, using opposite foot and hand. Repeat 1 and 2.

## HIGHLAND SCHOTTISCHE

Scotch

The musical score is titled "HIGHLAND SCHOTTISCHE" with the subtitle "Scotch". It consists of 12 measures, numbered 1 through 12, arranged in four systems of three measures each. The music is written for piano in 4/4 time, using a treble and bass staff. The key signature has one flat (B-flat). The melody is primarily in the treble staff, while the bass staff provides accompaniment with chords and single notes. The measures are numbered 1, 2, 3 in the first system; 4, 5, 6 in the second; 7, 8, 9 in the third; and 10, 11, 12 in the fourth. The final measure (12) ends with a double bar line.

\*From Clark's "Physical Training for the Elementary Schools," copyrighted and published by Benj. H. Sanborn & Co., Boston. By permission.



3. Hook right arms, left overhead. Turn partner with right, left, right and hop; repeat, beginning left and right; stamp 3 times in place, reversing positions of arms. Repeat with opposite foot and hand.

**DUTCH DANCE.** Music, "Where, oh where, is my little dog gone,"  $\frac{3}{4}$  time. The step used is the typical "wooden shoe" step. Step on right (count 1), swing left leg forward, toe turned up, and raise and sink right heel on counts 2 and 3. As the left leg is swung forward, the heel is brushed on the floor on count 2. Repeat, stepping on left and swinging right forward.

1. In couples, inside hands joined high, outside on skirt; double circle. 8 Dutch steps in circle; 8 measures. Place hands on hips and run 6 little steps in circle, turning outward and ending facing partner; 2 measures. Curtsey to partner, bending stiffly from waist, arms out at sides; 2 measures.
2. Eight Dutch steps around circle, as in step 1, 8 measures. Face partner and join both hands, arms extended stiffly at sides; turn ("windmill") with 8 step-hops in circle, bending to alternate sides, 8 measures.
3. Facing partner, inside partner back to circle, outside partner facing center of circle.

Three Dutch steps forward, passing partner (3 measures); curtsy as in No. 1, 1 measure.

Three Dutch steps backward, returning to place; curtsy: 4 measures. Join right hands high and turn partner with 6 Dutch steps, 6 measures; end with a little jump, bringing feet together, on count 1 of 7th measure, jump with feet apart with count 3 of 7th measure; jump bringing feet together and hold on count 1 of 8th measure.

#### MORRIS DANCE—*Traditional Old English.*

Formation in sets of 8, all facing forward. Each dancer has stick  $2\frac{1}{2}$  feet long.

Morris Step (a) Run R, L, R, hop R (1 measure), (b) same L (1 measure), (c) step R, hop, step L, hop (1 measure), (d) bring feet together and finish with jump (1 measure).

- I.
  1. Sticks in R hands. One Morris step forward (a, b, c, d), turning 180 degrees on final jump----- (4 measures)
  2. Repeat in new direction----- (4 measures)
  3. Repeat 1 and 2----- (8 measures)

#### II. "Sticks." Partners facing.

1. Partners strike sticks 3 times----- (1 measure)  
Repeat (1 measure). No step during this.
2. Holding sticks crossed, repeat parts c and d of Morris step----- (2 measures)  
Repeat 1 and 2----- (4 measures)

#### III. "Cross over." Partners facing.

1. Cross to partners' place with a and b; take c and d in place, turning 180 degrees on final jump----- (4 measures)
2. Repeat, returning to place----- (4 measures)



3. Repeat 1 and 2\_\_\_\_\_ (8 measures)  
 Repeat "Sticks"\_\_\_\_\_ (4 measures) (8 measures)

IV. "Back to Back." Partners facing.

1. Partners meet and pass around each other without turning as in Fig. 5 in Virginia Reel (R shoulders touching) on parts a and b of Morris step. Return to own place on parts c and d\_\_ (4 measures)  
 2. Repeat touching L shoulders\_\_\_\_\_ (4 measures)  
 3. Repeat 1 and 2\_\_\_\_\_ (8 measures)  
 "Sticks." End with cheer, raising sticks on final hop.

**MORRIS DANCE**  
 (Old English)



**MAYPOLE DANCE.** The Maypole should be wound by twelve, sixteen, twenty or twenty-four dancers. Have the top of the pole decked with green boughs and flowers. The streamers should be of cambric, in different colors, and about six inches or more in width.

Music, a march (4/4) of a festival type. Skipping step used unless otherwise stated. Any circle dance of a suitable type may be used around the Maypole before the pole is to be wound. The "French May," the "Ring Dance," "Seven Jumps" are effectively used in this manner.

The Dance. In couples, inside hands joined, outside holding skirts.

1. Skip around pole 12 skip-steps (6 measures); curtsy to partner, 2 measures.
2. Repeat 1, moving in opposite direction, 8 measures.
3. Repeat 1, inside partners moving in original direction, outside partners

in opposite direction, making 2 concentric circles; moving in opposite directions (8 measures). Reverse and repeat, 8 measures.

4. All join hands, forming single circle, facing toward pole. 4 skip-steps toward pole; 4 back; join right hands with partner, and turn in place with 8 skip-steps, 8 measures.
5. Same as 4, except that the turn is made with left hands joined.
6. Single circle, all hands joined, facing center, eight slides to left; 8 to right; turn partner with right hands joined; turn with left hands joined, 16 measures.
7. Face partner and join both hands, arms stretched out at sides. Four slides toward pole; 4 slides back to place (4 measures); then join right hand with partner, and pass partner, giving left hand to next dancer, right hand to next, and continue until partner is reached.
8. Skip to pole and pick up streamer; return to place; wind pole by passing partner with right hand, next dancer with left, and so on as in No. 7. Continue until pole is wound, then drop streamers, curtsy to partner, and skip off field.

### MINUET



MINUET, 1812. In couples, inside hands joined high, Begin with outside foot. Curtsy to partner during introduction.

1. Step forward, pointing inside toe at heel of outside foot and bend both knees. Step backward on inside foot, pointing toe of outside foot. Three walking steps forward (begin with outside foot) and point inside toe forward.
2. Repeat 1, beginning with inside foot.
3. Step away from partner and bend. Step toward partner and bend. Three steps turning, face back of room and point outside foot.
4. Repeat 3.

"STEALING PARTNERS," OR "SKIP TO MY LOU." This is a very old Southern game-song. There are a variety of nonsense verses, of which the following are typical:

"I'll steal a partner, shoo-la-loo (or skip to my Lou) ;

Steal a partner, shoo-la-loo ;

Steal a partner, shoo-la-loo ;

Should I lose my darling."

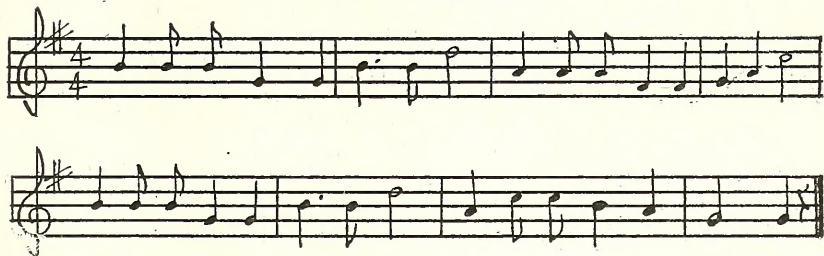
"I'll get another one, good as you ;" etc.

"If you can't get a preacher, a doctor'll do ;" etc.

"Gone again, ain't that a sin," etc.

The players all form large circle, in couples ; one or more players are without partners. As the song is sung, usually with vigorous hand-clapping, the odd players skip to take a partner, and bring her to the "stealer's" place, in the circle ; the deserted partner immediately skips to secure him a partner, and so the game proceeds.

### SKIP TO MY LOU



1. CAPTAIN JENKS. *North Carolina Folk Song.* Partners, in circle.

1. I'm Captain Jenks of the Horse Marines,  
I feed my horse on corn and beans,  
(Players march around circle)  
And swing the ladies in their teens,  
For that's the style in the army,  
(Join both hands and swing partners)
2. I teach the ladies how to dance,  
How to dance, how to dance,  
I teach the ladies how to dance,



(Skip around circle)

For that's the style in the army.

(Curtsy to partner)

3. Salute your partner, turn to the right,

(Facing partner, salute, and turn to right, facing new partner)

And swing your neighbor with all your might,

(Swing new partner)

And promenade the ladies right,

For that's the way in the army.

(March around circle; finish with curtsy)

## GRADE VII

*For Explanation of Types of Exercises, see pages 10, 11.*

### GYMNASTICS

*General Plan of Gymnastic Lesson, page 47.*

*Directions for Teaching Gymnastics, pages 47-50.*

#### LESSON I

1. Order. Review quick changes of arm and foot positions.
2. Arm. In two counts, arms upward—*stretch* (shoulders firm on *one*. stretch upward on *two*) ; continue in various directions.
3. Leg. "Power Hammer," see Lesson VII, Grade VI.
4. Trunk. Left foot sideways—*place*; bend and touch both hands to right (L) ankle, *one*; stand erect, *two*. (Keep knees straight.)
5. Precipitant. Hips—*firm*; jump in place—*one*; *two*; *three*. (Lesson IX, Grade V.)
6. Breathing, with hands on lower ribs; *one*; *two*.

#### LESSON II

1. Order. Review facings and march steps.
2. Arm. In two counts, arm upward—*stretch*; arm parting—*one* (lower arms to shoulder level, palms up) ; raise arms over head—*two*. Continue for six counts; then in two counts, arms downward—*stretch*.
3. Leg. Chest—*firm*; arm flinging sideways with quick knee bending, *one*; *two*.
4. Trunk. "Aeroplane," see Lesson IX, Grade VI.
5. Precipitant. Cut step. Hips—*firm*; raise left leg sideways—*one*; spring on to left foot, swinging right leg sideways—*two*; continue to 16 counts—*go*.
6. "Rooster walk," see Grade VI, Lesson X.
7. West Point breathing—*one*; *two*.

#### LESSON III

1. Order. "Fire-cracker" (see Lesson V, Grade V).
2. Arm. Left (R) foot forward—*place*; raise arms sideways and twist head to left (R) with deep breathing; *one*; *two*.
3. Leg. "Single Squat." Stand on one foot, the other stretched out in front; sit on heel—(*one*) and rise to position (*two*) without touching ground with hands or free foot. Use arms for balance.
4. Trunk. Hips—*firm*; kneeling, *one* (kneel on left knee), *two*; stand erect. See that children "kneel tall." Let toe catch weight before knee touches floor.
5. Precipitant. Hips—*firm*; jump in place, making quarter-turn to right (L); *one*; *two*; *three* (see Lesson VI, Grade IV).
6. "Rooster"; hands on shoulders, elbows at sides; deep breathing, raising elbows, *one*; *two*.

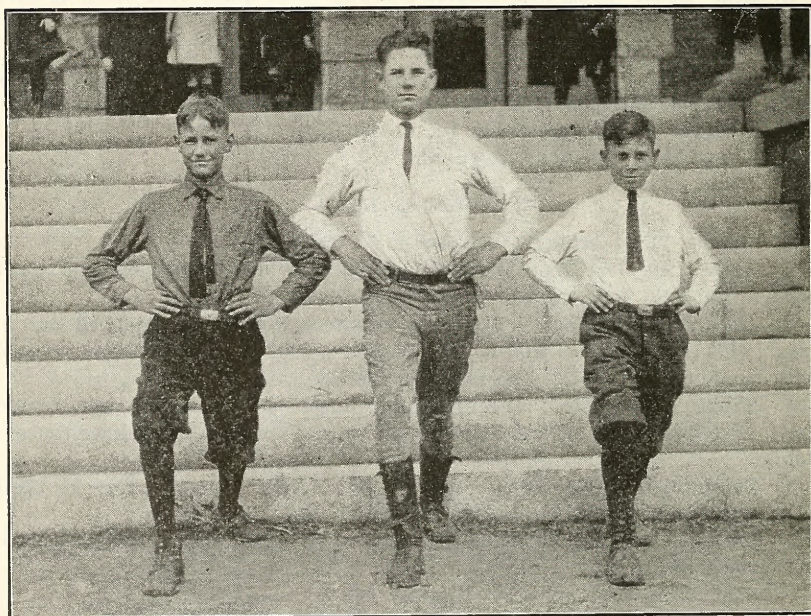
#### LESSON IV

1. Order. Shoulders—*firm*; left arm upward, right downward—*stretch*; reverse in two counts, "shoulders firm" on *one*.

2. Head—*firm*; on right knee, *kneel*; deep breathing with head bending backward, *one*; *two*. (Twice on right knee; twice on left.)
3. Leg. "Knee Dip," see Lesson IX, Grade V.
4. Trunk. Left foot forward—*place*; arm flinging forward upward and trunk twisting to left, *one*; *two*. Reverse position of feet for twisting to right.
5. Abdominal. Raise left knee, clapping hands under knee—*one*; replace foot, *two*. Continue to 12 counts. Keep trunk erect.
6. Cut step. Hips—*firm*; left leg sideways—*raise*; cut step, 16 counts—*go*. (See Lesson II, Grade VII.)
7. Arm raising sideways and heel raising with deep breathing—*one*; *two*.

## LESSON V

1. Order. Facings and march-steps in various directions.
2. Arm-leg. In two counts, arms upward—*stretch*; arm parting with knee bending—*one*; *two*. (See Lesson II, Grade VII.)
3. "Signalling." Raise left arm and right leg sideways—*one*; replace—*two*. Reverse.
4. Trunk. Hips—*firm*; lunge forward (placing left foot 3 foot-lengths ahead, left knee bent, backward knee straight), *one*; replace, pushing with forward foot, *two*.
5. Precipitant. Hips—*firm*; jump in place, making half-turn left (R)—*one*; *two*; *three*.
6. Head—*firm*; broaden chest with deep breathing—*one*; *two*.



FORWARD—LUNGE.



## LESSON VI

1. Order. Head firm and left (R) foot forward—*place*; knee bending, heels off floor—*two*; knees stretch—*three*; position—*four*. Repeat to other side. Hold each position until correctly done.
2. On left (R) knee—*kneel*; circle arms over head and twist trunk to left, *one*; *two*. Repeat, then stand erect, and repeat, kneeling on opposite side, bending right.
3. Arm. Stretch arms sideways, upward, backward and downward, 8 counts—*go*. ("Shoulders firm" on count *one*.)
4. Leg. Chest—*firm*; slowly, knees deep—*bend*; arms sideways fling—*one*; *two* (repeat four times); knees—*stretch*; po—*sition*.
5. Precipitant. Hips—*firm*; with a light spring cross left foot in front of right—*one*; reverse position of feet—*two*; continue for 12 counts—*go*.
6. "Rooster," see Lesson IV, Grade VI.

## LESSON VII

1. Order. Circle arms overhead and place left (R) foot forward—*one*; heels raise—*two*; heels sink—*three*; position—*four*. Continue through 16 counts.
2. Arm. In two counts, left arm upward, right downward—*stretch*; wind-mill fling to reverse position—*two*. (See Lesson VII, Grade VI.)
3. Hands clasped back of body—*place*; deep knee bending to touch floor—*one*; *two*. Avoid tipping body backward.
4. Trunk. Chest—*firm*; lunge forward left (R)—*one*; *two* (see Lesson V., Grade VII).
5. Precipitant. "Sprint," see Lesson VIII, Grade VI.
6. Arm sideways fling and feet apart—*jump*; deep breathing with hand turning and heel raising—*one*; *two*.

## LESSON VIII

1. Order. Quick change of arm and foot positions.
2. Arm. Shoulders—*firm*; stretch right arm sideways and left downward—*one*; *two*; reverse the arm positions.
3. Leg. "Piston rod," see Lesson I, Grade IV.
4. Trunk. Feet apart—*jump*; fling arms forward-upward and twist trunk to left (R)—*one*; lower arms and twist forward, *two*. Repeat to opposite side.
5. Precipitant. Hips—*firm*; double jump in place, making two quarter-turns to right or left; *one*, bend knees, heels off floor; *two*, jump facing to right (L); *three*, make a second jump in opposite direction; *four*, stand erect.
6. Hands on lower ribs—*place*; deep breathing—*one*; *two*.

## LESSON IX

1. Order. Arm flinging forward, upward and quick knee bending—*one*; *two*.
2. Head. Chest firm and feet apart—*jump*; head bending backward with deep breathing—*one*; *two*. (See that chin is kept close in, and that waist is flat.)

3. Leg. "Power Hammer," see Lesson VII, Grade VI.
4. Trunk. Right hand on hip, left on head—*place*; trunk to right—*bend*; *raise*, repeat, then reverse position of hands for bending to left.
5. Precipitant. Hips—*firm*; left foot crossed in front of right—*place*; spring, reversing position of feet, 16 counts—*go*.
6. Head firm and feet apart—*jump*; deep breathing—*one*; *two*.

## LESSON X

1. Order. "Fire-cracker," see Lesson V, Grade V.
2. Arm. Shoulders—*firm*; right arm sideways, left upward—*stretch*; change in two counts—*one*; *two*.
3. Leg. Hips—*firm*; left foot forward—*lunge*; to head firm—*change*; again, *change*; foot *replace*. Repeat, right foot forward.
4. Trunk. "Aeroplane," see Lesson IX, Grade VI.
5. Hips—*firm*; double jump in place, making two half-turns, right and left; *one*; *two*; *three*; *four*. See Lesson VIII, Grade VII.
6. West Point breathing—*one*; *two*.

## GAMES AND CONTESTS

**GEOGRAPHY RELAY.** Played like "Blackboard Relay," Gr. V., except that players write on the board the names of some state of the Union, or of some river of Europe, or some city of their own state. The row wins who first finishes without errors in spelling, capitals or subject-matter. No duplicate names allowed in a given row.

**HISTORY RELAY.** As above, writing the name of some historical personage in a given country or period, as the Presidents of the United States.

**A DOZEN WAYS OF GETTING THERE.** Relay race for schoolroom or playground. The first player in the line runs to touch the wall or a goal line, and when she has returned to her place the second must advance in a manner different from her predecessor; hopping, skipping, tiptoe running, going sideways, backwards, flying, galloping—any method of procedure not already given in your own row.

**SCHOOLROOM BASKETBALL.** Two or more waste baskets are placed on the floor, and a throwing line drawn fifteen feet from each basket. One team is lined up behind each throwing line, facing basket. The ball is given to the rear player in each line, and, on the signal, is passed forward with both hands over the heads of the line until it reaches the front player, who throws for the basket, and, whether or not a goal is made, picks up the ball and runs to the back line to start the ball again forward. The side making most scores is the winner.

**NOSE AND TOE TAG.** Players scattered about the playing space; one is "it," and tries to tag another player, who will then become "it" in the first player's place. Players save themselves from being tagged by grasping nose with one hand and toe with the other hand, standing on one foot.

**VOLLEY BALL.** See rules published by A. G. Spalding & Bros, 45 Rose St., New York.



**END BALL.** Use the basketball court. Draw a line across the center and another about four feet from each end line. Players in two teams of equal numbers, each with a captain. The captain of each team chooses one-third of his players as "catchers," and places them in the small space next to the end of the court and back of the opposing "guards." Two-thirds of the players are "guards" or "throwers." For example, beginning at the south end of the court we will place the catchers of team A; between them and the center line will be placed the throwers of team B; then across the center line the throwers of team A; and finally at the north end the catchers of team B. Scores are made by having the throwers or guards, as they are called interchangeably, throw the ball over the heads of the opposing guards so that it can be caught by your own catchers. The umpire calls a score for each successful catch made in this way. If the catchers get the ball, whether they catch it or not, they throw it back to their own guards so that another try can be made. No score is counted on the return, even if the guards catch it. As long as a side can throw accurately enough to keep the ball from the opposing team they can continue these trials for a score. Whenever any opponent gets the ball it is handled by that side in the same manner. Stepping over the line is a foul, and this forfeits the ball if made by the side having it, or gives a score if made by the side which has not the ball. It is also a foul to advance with ball. Teams change sides after half the time has been played.

**SOCCER DODGE BALL.** Lay out a circle 25 or 30 feet in diameter and arrange the two teams as in Dodge Ball, one team forming the circle, the other inside. One player on the outside of the circle puts the ball in play by kicking it in on the signal. The outside team keeps the ball in play by passing it with the feet or head, or kicking it as in soccer, attempting to eliminate the players on the inside of the circle by hitting them with the ball. No player of the outside circle is permitted to touch the ball with his hands; penalty for this is his elimination from the game. Should any player of the inside team step outside the circle he is out of the game. The team eliminating the greater number of players in a given time is the winner. Players on the outer circle should keep their places; players on the inside team scatter within the circle to best avoid the ball. If the ball stops within the circle, the nearest player goes in and dribbles the ball out.

**KICK PIN.** Played on regulation baseball diamond on the playground. Can be modified for the gymnasium.

Equipment—1 Soccer ball and 4 Indian clubs.

Place an Indian club on each base and one on home plate. Scatter players around on the diamond and around the bases. Pitcher bowls the soccer ball toward home plate to bowl over the batter's pin which is on home plate. The batter tries to kick the ball to prevent it from bowling over his pin. Should the batter miss the ball with his foot and the ball knocks over the pin the batter is out. Should the batter kick the ball he must run around all the bases and try to make a home run; he cannot stop at any base but must keep on running. The player who fields the ball cannot run with the ball but must try and knock down the pin with the ball on the base ahead of the runner thus putting the runner out, viz.: If the runner



has just passed second base and is headed for third the pin on third base must be knocked down with the ball to put him out. Should the player who fielded the ball run with it the runner is entitled to score. The player must throw or pass the ball from where it is fielded. Three men out constitute an inning. (From Herbert E. Cager, Springfield, Mass.)

**POTATO RACE.** (Individual Contest). Mark a starting line near one side of an open playing space; six feet from it make a circle 18 inches in diameter, and at intervals of 3 feet from the circle and beyond it mark from 6 to 10 crossès, depending on the size of the room. In the circle place as many bean bags, potatoes, erasers or blocks of wood as you have crossès. This is the outfit for one runner; provide as many as room and time allow. The players can do this quickly by organizing the work. At the signal each player who is to run starts forward from the starting line, takes a bag from the circle and places it on a cross, returns and gets another and places it likewise, and continues until all are placed; then he returns to the starting line. The first to cross the starting line after doing his work is winner. It is a foul to fail to leave a bag on a cross. The next set of runners can start with the bags on the crossès and bring them one by one to the circle.

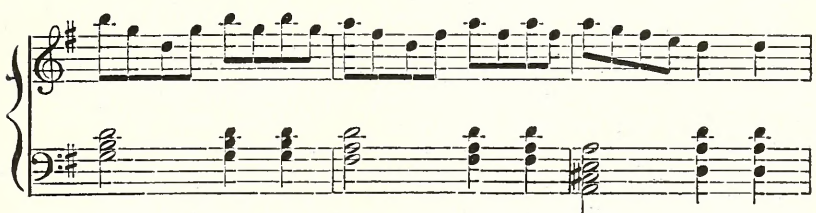
This can be made a group contest by having teams and counting the scores in the different races. It can also be done in the aisles of the school-room.

### RHYTHMIC PLAYS

**SAILORS' HORNSPIPE.** *Traditional Old English.* Couples in line, facing forward.

1. Arms folded high; 8 polka steps forward, high on toes; keep steps small, 8 measures.
2. Side hop to right, hitching trousers; repeat to left, right, left, 4 measures; move backward with small steps on heels, winding rope, 4 measures. Repeat all of No. 2.
3. Slide to right, right hand over eyes, left behind waist; same left, right, left, 4 measures; move backward (pulling up anchor) stepping back on right, leaning backward and pulling arms from front to chest; step on left, bending forward to pull up anchor; repeat 4 times in all, 4 measures. Repeat all of No. 3.
4. Polka to right, swinging arms sideways to right; touch left toe at left, snapping fingers; touch left heel at left, snapping; 2 measures. Continue 4; 8 measures in all.
5. Swinging right foot across in front of left, and take 1 polka step to left side, beginning right foot, and holding clasped hands low in front; same, swinging left foot across in front of right; continue through 8 measures.

## SAILOR'S HORNPIPE



VIRGINIA REEL (Music, "Money Musk," "Arkansas Traveler" or any old-fashioned lively tunes). Pupils in two lines, several feet apart. If there are more than twelve, have two or more sets. One end of set is called the head, the other the foot.

Head	
1	2
1	2
1	2
1	2
1	2
1	2
Foot	

Fig. 1. Head No. 1 and foot No. 2 go toward each other, bow, and back to places, then head No. 2 and foot No. 1. Note: In figures 2, 3, 4 and 5, the head and foot couples work diagonally as described in figure 1.

Fig. 2. Head No. 1 and foot No. 2 join right hands, turn and return to places. Opposite ends same.

Fig. 3. Join left hands, turn and return to places.

Fig. 4. Turn with both hands joined.

Fig. 5. Back around each other, "do-si-do."

Fig. 6. "Cast off." Head couple join right hands and turn half way around, No. 1 joining left hand with the second No. 2 and No. 2 with the second No. 1. Continue down the set, head couple swinging with the right hand after each time of swinging one in the line. When foot of set is reached, head couple join both hands and skip sidewise to head of set.

Fig. 7. Countermarch. Each line marches with No. 1 and No. 2 of head couple leading, outside of set and down to foot, where head couple form an arch with both hands and all others pass under. This brings the second couple at head and leaves head couple at foot. Continue if desired until all couples have been head couples.

OLD DAN TUCKER. *Traditional North Carolina Folk Dance.* All join hands in a circle and standing next to partners.

1. Eight glides left.
2. Eight glides right.
3. Four steps to center, four back.
4. Swing partner. Repeat.

Gentleman or partner on the left swing on to the next lady to his right and the dance continues.

Figure 2:

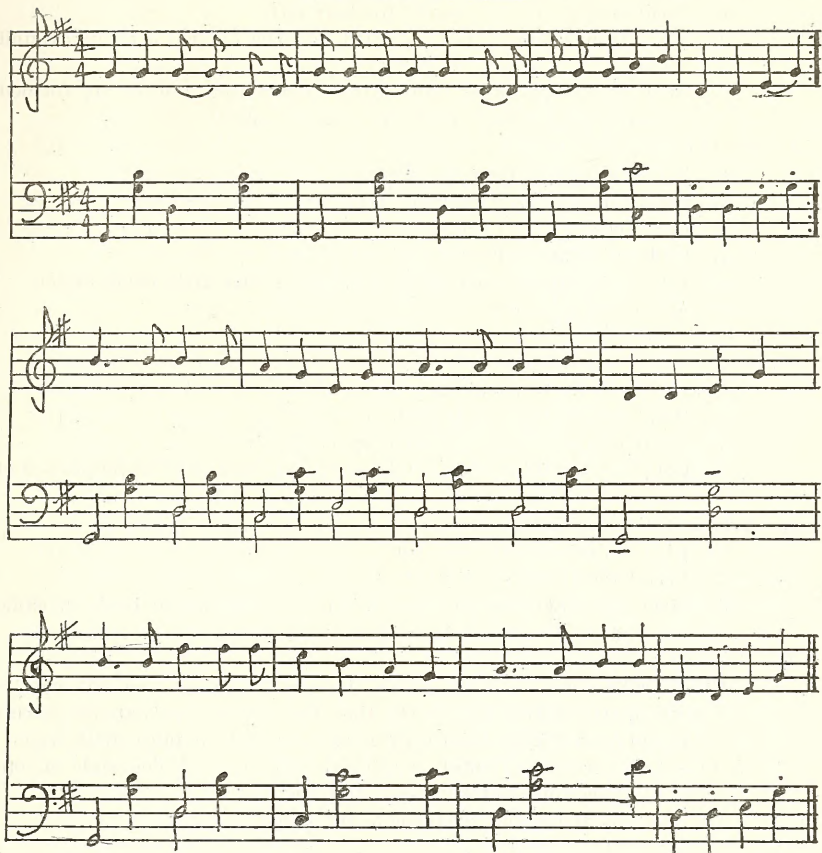
1. With partners face left and march 16 steps around your circle.
2. Face center and march four steps forward and back.
3. Swing partner eight steps.

Figure 3:

1. Face partners—give right hand to partner, left hand to the next one and continue around the circle until you are back in your own place.
2. Swing partners until the end of the rhythm.



## OLD DAN TUCKER

SQUARE DANCE (*Traditional American*).

Formation—4, 5, 6, 8, etc., couples form a square.

1. *Curtsy*. Side couples to center—bow.  
End couples the same.  
Side couples cross over.  
End couples cross over.
2. *Balance all*. Boys go to center, come to partner and turn partner.
3. *Rabbit over the log*. Head couple to left couple:
  1. Join right hands in center and go to left.
  2. Join left hands and go to right.
  3. Turn your opposite partner.
  4. Turn your own partner.
  5. Head couple on to next couple.
4. *Balance all*. Repeat No. 2.

5. *Blue Bird in, Red Bird out.*

1. Head couple goes to couple to their left.
2. Lady from couple 1 is Blue Bird and the 3 form a circle around her.
3. Then Red Bird takes Blue Bird's place and a circle is formed around her. Then on to the next couple.

6. *Basket.*

1. Boys to center—form a circle.
2. Girls form a circle around boys.
3. Boys' circle goes to left.
4. Girls to right—change directions.
5. When back to partner, boys raise arms and girls come under.
6. All go around circle.

7. *Balance all.*8. *Chase the Black Snake.*

1. Head couple to couple 2.
2. Head couple goes around girl of couple 2.
3. Head couple swings out into space in circle.
4. Couple No. 2 joins couple 1 in single file and pass to couple 3 and repeat.

9. *Grand Right and Left.*

1. Right hand to your partner.
2. Left hand to your neighbor.
3. Meet your partner and "Railroad." (That is, go back in same direction, repeating 1 and 2 to your own place.)

10. *Cheat or Swing.*

First couple out, lady in center, 1st gentleman pushes out gentleman of any couple, and turns that lady, while her partner circles around center lady, who refuses or accepts to balance with him.

11. Ladies form circle in center, gentlemen outside. Circles slide in opposite directions until "Break and Swing."
12. Turn your partners and promenade off stage.

## RELIEF DRILLS FOR GRADES III TO VII

Teachers are finding that these open-window intermissions add to the children's power of attention and subtract problems of discipline. The essential factor in this brief but important section of our physical education plan is brisk movement accompanied by mental relaxation. A lively game is ideal for this purpose, or some of the informal imitative activities given in the daily program may be repeated here. The following activities, elsewhere described in detail, will be found suitable for this purpose.

### GRADES III, IV, V

Marching  
Marking time  
Running in place  
Chopping trees  
Bouncing Ball  
Crossing Creek  
Jumping Fence  
Climbing Ladder  
Quick arm stretchings  
Quick knee bendings  
Spring jump, feet apart and together  
Hopping, 2 counts on each foot  
Crow Hop  
Rabbit Hop  
Fire Engine  
Automobile Race  
Ducks Fly  
Going to Jerusalem  
Bird Catcher  
Hopping Relay  
Stealing Steps  
Partner Tag  
Hoisting Sail  
Signal Station  
French Blind Man's Buff (Grunt Pig)  
Pretty Girl Station  
Follow the Leader

### GRADES VI, VII

Marching  
Running  
Running in place  
Steamboat  
Piston Rod  
Fire Cracker  
Aeroplane  
Jump in place  
Spring jump, feet apart and together  
Spring jump, feet forward and back  
Spring jump, feet crossed  
Simon Says  
Bending to touch toes  
Wicket Walk  
Knee Dip  
Call Ball  
Quick arm stretchings  
Quick knee bendings  
Knee upward bending  
Last Man  
Partner Tag  
Going to Jerusalem  
Blackboard relays  
A Dozen Ways of Getting There



## ATHLETIC CONTESTS

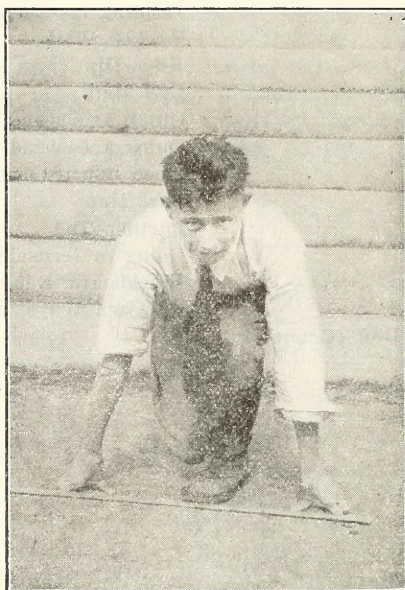
The average boy and girl of the fifth, sixth and seventh grade is either in the pre-adolescent or the early adolescent stage. These are periods of rapid bodily growth, with tendency to heart weakness and fatigue; the heart has not yet caught up with the body-growth, and while the child's nature demands activity, he is not yet ready for sports that necessitate endurance. Long distance runs and over-played basketball are types of activities that may strain and permanently damage the heart. Every physician and physical director can give tragic instances of hearts strained at this age, never to recover their functioning power. Sprints, short dashes, relay races, games of skill—these may safely be given in the elementary schools; quarter-mile races, football and basketball are unsafe and are opposed for pre-high school children by the great majority of medical and educational authorities.

The most universal and most wholesome forms of outdoor sports are the primitive activities of tramping, camping, swimming; the Camp Fire Girls and the Boy Scouts have done a tremendous service to American youth by popularizing "getting back to Nature."

A partial list of the standard athletic contests for this age is given below:

### FOR BOYS

1. *Athletic Badge Tests.* The Playground and Recreation Association of America, 315 Fourth Avenue, New York, has adopted certain standards which every boy ought to attain. These tests may be given by any responsible



"ON YOUR MARK."



*Object of game.* To bat the ball with the open palm across the No. line, run down the field, circle the post at farther end and get back over the No. line without being hit with the ball. This constitutes a "run" and scores one point for the team making the run.

*To Start the Game.* The captain toes the base-line, bats the ball across the No. line, runs around the post at farther end of the field and back across the No. line. He then takes his place at the head of his team. The players bat in rotation; each player moving up to the base-line as soon as the one ahead of him starts to run. After the last player on the team has played, sides are changed; the team at the bat going into the field; that in the field coming to bat. An inning is finished when each player has served in turn. A game consists of three innings.

*"Outs."* A player is out:

1. If hit by the ball while running.
2. If he does not bat the ball across the No. line.
3. If the ball is caught "on the fly" by a player in the field.

*"Fouls."*

1. Running with ball.
  2. Holding ball longer than three seconds.
  3. Batting ball with fist, or anything but the open palm.
- Fouls count one point against the side making foul.

*"Suggestions."*

1. Players must be prompt at the base-line when it is their turn to bat.
2. Run *immediately* after batting the ball. If you are out you will be called back.
3. Do not always follow the same course in running. "Keep your opponents guessing."
4. Hit the ball in one direction and run in another.
5. The ball must not be held by players in the field. It should be passed from one to another on the team until there is good opportunity to hit the runner. Work up "team play."
6. Do not throw the ball aimlessly. Always throw *to* some one.

## II. VOLLEY BALL

Rule book published by A. G. Spalding & Bro., 45 Rose St., New York.

Number of Players: 7 to 14 on a team, depending on space.

Apparatus: Net 2 feet wide, stretched from side to side, 7 feet from ground (if net is not available, use rope), volley ball.

Court: 50 feet long, 25 feet wide. (If space is not large enough use largest court available.)

Game: The game consists in keeping the ball in motion back and forth across a high net by striking it with the open palm. The ball must not be allowed to touch the floor or go outside the court.

Start: By serving.

1. *Rules for Serving.* 1. Server stands with one foot on rear boundary of court and the other behind it.
2. The ball is tossed up with one hand and batted with the open palm of the other.



3. Two trials are allowed to send the ball into the opponent's court.
4. Any two players on the server's team may assist the ball over the net neither player striking the ball more than twice in succession.
2. *A Server is Out:*
  1. When an assisted ball fails to land in the opponent's court, even if it is the server's first trial.
  2. When he fails to place the ball in the opponent's court after two trials.
  3. When his side knocks the ball out of bounds, or under the net.
  4. When his side allows the ball to touch the ground.
  5. When his side fails to return ball to opponents.
  6. When a served ball hits a player on the server's side and does not bounce into the opponent's court.
  7. When served ball falls outside opponent's court.
  8. If ball hits or goes under the net during service, it is a dead ball and loses the server one trial. Players on a side may serve in rotation, or one person may be chosen as server.
3. *Fouls:*
  1. A player batting the ball more than twice in succession.
  2. A player touching the net: (a) If the player is on the serving side, his side loses the ball and the opponents serve, but do not score. (b) If the player is on the receiving side, the serving side scores one point. (c) If the net is touched simultaneously by players of both sides, the ball is out of play and the serving side serves again.
  3. Dribbling (i.e. keeping the ball in the air by one player hitting it quickly and repeatedly).
  4. Sending the ball under the net.
  5. Sending the ball out of the court.
  6. Catching the ball and holding it even for an instant.
4. *Score:* Except for fouls, a side scores only when serving. Failure to return the ball merely puts the serving side out (i.e. "changes the serve").
  1. A good serve unreturned scores one point for the serving side.
  2. A point is also scored by the serving side if opponents fail to return a ball that is in play.
  3. A ball sent out of bounds by the receiving side in returning a service scores one point for the serving side.
  4. A foul made by either side counts one point for opponents.
5. *Time:* Two halves of 10 minutes. Rest of 3 minutes.

### III. NEWCOMB

Rule book purchasable from A. G. Spalding & Bros., 45 Rose St., New York City.

*Field:* Rectangular field 40x92 feet, regulation size. Any smaller available space may be used. Field divided by rope or net stretched across center (like tennis net) 6 to 8 feet from ground; depending on the age of the players.

*Equipment:* Volley ball or basketball. Rope or net.

*Organization:* Appoint an umpire, a scorer, time keeper, and two captains. Game divided into two halves, lasting from 8 to 10 minutes each, according to the age of the players. Equal sides, preferably 15 on a side. Captains station teams in courts, covering all space possible, smaller ones nearer the net or rope and the taller ones, and those who can throw farthest, in back.

*Object of game:* To throw ball so as to make it touch clear space in opponent's territory; to make opponent drop or send the ball into neutral territory or "out of bounds." (N. B. A ball is "out of bounds" when it lands entirely outside the boundary lines.) If the throwing side sends a ball over the net fairly and the ball lands on the opponent's boundary line it is considered "in" (as in tennis).

*Method of play:* To decide which side shall start the ball, it is tossed up between the two captains, standing in neutral territory, and goes to the side whose captain first touches the ball in the "touch off." Ball is thrown with one hand and may be caught with two hands. In throwing, player is allowed to take only one step with ball. Sides alternate throwing the ball. Swift balls hardest to catch. Sides change courts after first half.

*Score:* Balls sent by the throwing side which are not caught and which land in the opponent's territory score one for the throwing side.

Balls sent by the throwing side and dropped by any one on the receiving side score one for the throwing side.

Balls fumbled by receiving side which fall in neutral territory or "out of bounds" score one for the throwing side,

Balls sent over the net fairly by the throwing side and landing in neutral territory or "out of bounds" score one for the receiving side. (N. B. Players going after the ball which has been sent "out of bounds" should throw the ball in to save time.)

Fouls score one point for the opposing side, as follows:

Balls sent under the net by the throwing side score one point for the receiving side.

Balls sent by the throwing side which hit the net score one for the receiving side.

Taking more than one step with the ball when throwing scores one for the opposing side.

Stepping into neutral territory when throwing or receiving the ball scores one for the opposing side. (This does not refer to recovering the ball after it has been dropped.)

Holding the ball more than 3 seconds when it should be delivered scores one for the opposing side.

#### IV. ATHLETIC BADGE TEST FOR BOYS

The athletic badge test is competition, not against individual rivals, but against standards. It is a test of development and physical efficiency.

Any list of individual athletic events might be selected and standardized as a development test, but the athletic badge test represents a very simple list of important events selected and standardized by experts of the Playground and Recreation Association of America.

## FIRST TEST

- |   |                                     |
|---|-------------------------------------|
| 1. Pull-Up (chinning)                     | 4 times                             |
| or Rope Climb (using both hands and legs) | 12 feet                             |
| 2. Standing Broad Jump                    | 5 feet 9 inches                     |
| 3. 60-yard Dash                           | 9 seconds                           |
| or 50-yard Dash                           | 8 seconds                           |
| 4. Baseball Throw (accuracy)              | 3 strikes out of 6 throws at 40 ft. |
| or Baseball Throw (distance)              | 130 feet                            |

## SECOND TEST

- |   |                                     |
|---|-------------------------------------|
| 1. Pull-Up (chinning)                     | 6 times                             |
| or Rope Climb (using both hands and legs) | 16 feet                             |
| 2. Standing Broad Jump                    | 6 feet 6 inches                     |
| or Running Broad Jump                     | 12 feet                             |
| 3. 60-yard Dash                           | 8 seconds                           |
| or 100-yard Dash                          | 13 $\frac{3}{5}$ seconds            |
| 4. Baseball Throw (accuracy)              | 3 strikes out of 5 throws at 45 ft. |
| or Baseball Throw (distance)              | 195 feet                            |

## THIRD TEST

- |                                  |                                     |
|----------------------------------|-------------------------------------|
| 1. Pull-Up (chinning)            | 9 times                             |
| or Rope Climb (using hands only) | 16 feet                             |
| 2. Running High Jump             | 4 feet 4 inches                     |
| or Running Broad Jump            | 14 feet                             |
| 3. 220-yard Run                  | 28 seconds                          |
| or 100-yard Dash                 | 12 $\frac{3}{5}$ seconds            |
| 4. Baseball Throw (distance)     | 220 feet                            |
| or Baseball Throw (accuracy)     | 3 strikes out of 5 throws at 50 ft. |
| or 8 lb. Shot Put                | 28 feet                             |

It has been found that boys of 12 years of age should be able to qualify for the badge under the first test, elementary school boys of 13 years and over for the second test, and high school boys for the third test. It does not seem, however, that the different standards should be limited to these age groups. Accordingly no age or even weight limit is fixed. Any boy may enter any test at any time.

It is generally agreed "that climbing, jumping, running and throwing should be considered the four fundamental activities to be included in any physical efficiency test," and accordingly each of the three tests makes use of four events. Certain options are allowed to make the tests adaptable to varied local conditions, and to allow choice of those activities most interesting to the boys of any locality. To pass a test a boy must qualify in four events, one from each of the four classes, climbing, jumping, running and throwing.

## RULES

No boy is permitted to receive more than one badge in any one year.

It is necessary to qualify at one time in the four events in any one test to win a badge. If a boy fails in the tests one day he should be permitted to practice until he can pass the tests.



Any responsible adult may give the tests.

Even though a boy has not received a first test badge he may qualify for a badge of a higher order.

In order to prevent the badges from falling into the hands of boys who have not passed the tests and are therefore not entitled to have the badges, the Badge Test Committee has found it wise to allow no sample badges to be sent out. It is suggested, in instances where it seems desirable to have badges at once for the purpose of arousing interest in the badge tests, that a few of the boys be given the tests immediately.

All tests must be made without the aid of spiked or cleated shoes of any sort; tennis or gymnasium shoes are allowed.

There shall be one trial only in the chinning, the rope climb and the running events. Three trials are allowed in the jumps and the throws except the baseball for accuracy.

Schools selecting the "Athletic Badge Test" for adoption should send for the pamphlet explaining how the badges and certificates may be secured. Playground and Recreation Association of America, 315 Fourth Avenue, New York. Price five cents.

#### V. ATHLETIC BADGE TEST FOR GIRLS

The Playground and Recreation Association of America has adopted the following as standards which every normal girl ought to be able to attain:

##### FIRST TEST:

- |   |                              |
|---|------------------------------|
| 1. Balancing (1 deep knee bend)         | 24 ft. 2 trials              |
| 2. Either:                              |                              |
| Potato Race,                            | 22 seconds                   |
| or All-up Indian Club Race,             | 30 seconds                   |
| or 50-Yard Dash                         | 8 seconds                    |
| 3. Either:                              |                              |
| Basket-ball Throw (distance),           | 35 feet                      |
| or 12 in. Indoor Baseball Throw         | 2 strikes out of 5 throws at |
| (accuracy)                              | 25 feet                      |
| 4. Either:                              |                              |
| Volley Ball Serve,                      | 2 in 5                       |
| or Tennis Serve,                        | 3 in 6                       |
| or Basketball Goal Throw (10 foot line) | 2 in 5                       |
| 12 in. Indoor Baseball Throw and Catch  | 3 errors allowed             |

##### SECOND TEST:

- |   |                 |
|---|-----------------|
| 1. Balancing (book on head, 1 deep knee bend) | 24 ft. 2 trials |
| 2. Either:                                    |                 |
| Potato Race,                                  | 20 seconds      |
| or All-up Indian Club Race,                   | 28 seconds      |
| or Run and Catch,                             | 19 seconds      |
| or 50-Yard Dash                               | 7 3/5 seconds   |

3. Either :
 

Basketball Throw (distance),	45 feet
or 12 in. Indoor Baseball Throw (accuracy)	3 strikes out of 6 throws at 30 ft.
4. Either :
 

Volley Ball Serve,	3 in 6
or Tennis Serve,	3 in 5
or Basketball Goal Throw (12 foot line)	3 in 6
12 in. Indoor Baseball Throw and Catch	2 errors allowed

## THIRD TEST:

1. Balancing (book on head, 3 deep knee bends) 24 ft. 2 trials
2. Either :
 

Potato Race, or	18 seconds
or Run and Catch,	17 seconds
or 50-Yard Dash	7 $\frac{1}{5}$ seconds
3. Either :
 

Basketball Throw (distance), or	55 feet
or 12 in. Indoor Baseball Throw (accuracy)	3 strikes out of 5 throws at 36 ft.
4. Either :
 

Volley Ball Serve, or	3 in 5
or Tennis Serve,	3 in 4
or Basketball Goal Throw (15 foot line),	3 in 5
or 12 in. Indoor Baseball Throw and Catch	1 error allowed

## VI. RULES FOR TESTS

There are no height, weight or age limits in the Athletic Badge Tests for Girls, but an attempt has been made to provide tests of progressive difficulty. Certain options have been provided to make the tests adaptable to local conditions and to allow a choice of those activities most interesting to the girls in any locality. To win a badge in any test a girl must qualify in one event in each of the four groups in that test.

The following general rules shall govern the final tests: Unless otherwise stated in these rules there shall be but one trial in each event. If a girl fails in the tests one day she should be permitted to practice until she can pass the tests.

It is necessary to qualify at one time in all four events in any test in order to win a badge.

A girl may not earn more than one badge in each of the three tests, nor having received a badge may she compete for a badge of a higher class until six months have elapsed.

Even though a girl has not received a badge in a lower grade, she may qualify for one of a higher order.

In order to prevent the badges from falling into the hands of girls who have not passed the tests and are therefore not entitled to have the

badges, the Badge Test Committee has found it wise to allow no sample badges to be sent out. It is suggested, in instances where it seems desirable to have badges at once for the purpose of arousing interest in the badge tests, that a few of the girls be given the test immediately. Certification blanks will be sent from the office of the Playground and Recreation Association of America, 315 Fourth Avenue, New York City, upon request and prompt attention will be given to orders for badges.

## VII. DIRECTIONS FOR EVENTS

*All Up Indian Club Race:* Draw two tangent circles, each three feet in diameter. In one of the circles place three Indian clubs. At a point thirty feet from a line passed through the center of the circles, and parallel to it, draw a line to be used as a starting line.

On the signal the girl runs from the starting line, transfers the three clubs, one after the other, to the vacant circle so that they remain standing, and runs back to the starting line. The girl makes three such trips finishing at the starting line. The girl is permitted to use but one hand in transferring the clubs. The surface within the circles should be smooth and level. A wide board may be used when the test is made out of doors.

To qualify in this event for a first test badge a girl must make the three trips to the circles in thirty seconds.

To qualify in this event for a second test badge a girl must make the three trips to the circle in twenty-eight seconds.

*Potato Race:* Secure two wooden cubes measuring  $2\frac{1}{2}$  inches. (Potatoes of uniform size or bean bags may be used). Mark upon the floor or ground five yards in front of the starting line a square measuring 12 inches in outside dimensions. Five yards further on mark a circle 6 inches in diameter, and five yards beyond this a second 6-inch circle. Distances should be measured to center of square and circles. Place a block in each of the 6-inch circles. At the word of command, the contestant runs from the starting line, picks up the nearest block and places it in the square, runs and secures the farther block, touches square with it and replaces it in the farther circle, then goes back, picks up the other block, places it in the nearer circle and returns to the starting line. Total distance is 70 yards. Blocks may not be dropped or thrown but must be placed in every case. One try only is allowed, but the event must be run over if either of the blocks is placed outside of the circle or the square. It is permissible to have the block on the line if it is more in than out.

*Basketball Goal Throw:* The regular basketball goal may be used or a ring eighteen inches in diameter (inside). It should be placed ten feet above the ground and the inside rim should extend six inches from the surface to which it is attached. From a point directly under the center of the goal, semicircles should be drawn with radii of ten, twelve and fifteen feet, for throwing lines.

The girl may stand at any point outside of, but touching the throwing line for her event. The basketball used shall be of standard size and weight.

The goal may be made either by a clear throw or by bouncing against the backboard.

Five or six throws, as the case may be, shall count as one trial.



*Balancing Test:* A standard balance beam twelve feet long and two inches wide may be used, or a two by four-inch plank set on the two-inch side. The length shall be twelve feet.

There is no time limit in this event but there should be an endeavor to meet the requirements promptly, without haste and with perfect poise. Two trials are allowed in the balancing events.

In the first test the girl starts from the center of the beam, walks a half turn, and balancing with toes on beam, holding head up and body erect, makes deep knee bend, coming to full squat on heels. Rising she completes turn, walks forward to end of beam, makes full turn and walks to center of beam, the starting point.

The second test is the same as the first except that the girl must throughout the test have a book balanced upon her head. For the sake of uniformity this book should be a 12mo (5" x 7") book with stiff board covers weighing from three-quarters of a pound to one pound. The person giving the test should see that the girl's hair is not arranged in such a manner as to assist in supporting the book or making the balancing easier.

The third test is the same as the second except that the girl must keep her hands on her hips throughout the test and must make three deep knee bends in succession in place of one.

*Running and Catching:* At a distance of thirty feet from the starting line and parallel to it, stretch a cord ten feet from the ground.

On the signal the girl runs from the starting line, tosses a basketball or a volley-ball over the cord, catches it, and runs back to the starting line. Three such trips are made, finishing at the starting line. In case of failure to catch the ball, it must be secured, tossed over the cord (either direction) and caught before continuing the run.

The starting line and the cord should both be well away from any wall, backstop, or other object, so that neither the contestant nor the ball shall touch any obstruction during the run.

*Basketball Throw for Distance:* The primary consideration here is distance, although the ball should be kept within a fairly well defined area, possibly the width of a road or track. Any number of steps shall be allowed but the thrower must not step over the line in making the throw as this counts as one trial. Measuring may be simplified by placing markers at the specified distances.

The "official" basketball should be used. Any style of throw is allowed, sidearm or overhand, one or two hand.

*Volley Ball Serve:* A volley-ball net or piece of cord shall be stretched at a height of eight feet across the center of the playing space. Twenty-four feet distant a line shall be drawn on the floor or ground parallel to the net. The contestant with volley-ball in hand shall stand facing the net and toeing the line with either foot. She tosses the ball with one hand as in tennis and strikes it with the other hand over the net so that it will fall within a square ten by ten feet. This square shall be marked on the floor or ground ten feet from the net and at right angles to it. If the contestant steps forward over the line before the ball strikes the ground, no score is allowed, but it counts as one serve.

Five or six serves, as the case may be, shall count as one trial. The serve may be made either underhand or overhand.

*Tennis Serve:* Upon a wall mark a space  $13\frac{1}{2}$  feet long and 30 inches wide, the lower line of the rectangle being 36 inches from the floor or ground. A line is drawn on the floor or ground 38 feet from the wall and parallel to it. Upon this line is marked a  $13\frac{1}{2}$  foot space directly opposite the  $13\frac{1}{2}$  foot space on the wall. In making the serve the girl must stand behind this 38 foot line, but she may not be within the  $13\frac{1}{2}$  foot space marked on this line. The ball may strike the upper line and be good but must clear the lower line.

This event may be given upon a standard tennis court, and in this case a second tennis net must be stretched above the regular net, leaving a space of 30 inches between the two nets, the serve being "driven" through this space into the service area. This is designed to prevent qualification for this event by an easy "lob" into the service area—no real test of ability to serve.

Four, five or six serves, as the case may be, shall count as one trial.

*Indoor Baseball Throw and Catch:* On an indoor or playground diamond with 36 foot base-lines and a 30 foot pitcher's box, place a pitcher and three basemen. Contestant stands at home. She must catch the ball delivered from the pitcher, throw to first and catch the return, throw to second, catch the return, throw to third, and catch the return. She thus must catch four throws and throw to each of the three bases, giving a possible seven errors. A throw by the girl or to her shall be judged as being good if both hands can be placed upon it by stretching with either foot on the base. In case of a bad throw to her the throw should be repeated. A bad throw by her shall be an error. The official 12 inch baseball must be used.

*Twelve Inch Indoor Baseball Throw for Accuracy:* Make a target 15 inches by 24 inches of wood or canvas to represent the area within which a "strike" must be thrown. Suspend this target about a foot or two in front of a backstop of wire, a fence, or a mat in the gymnasium. The lower edge of the target should be 24 inches from the floor. A strike is any throw that hits the target enough to move it at all. (Care must be taken to see that the ball hits the target directly and not on the bounce or the rebound.)

The thrower shall stand facing the target with both feet upon the line indicating the distance specified for the event. In delivering the ball, which should be the official 12 inch indoor baseball, she may step forward with either foot, but her other foot must be up on the line when the ball is thrown. Either underhand or overhand delivery shall be allowed.

Five or six throws, as the case may be, shall count as one trial.



## SCHOOL FESTIVALS

In spite of the scores of possible subjects, there are only two kinds of school festivals; first, the type in which school time and effort is expended for a spectacle or an entertainment, and second, the type in which the festival is a summary of the daily work in music, in physical education, in English, in art, or in history or geography. The first type can only be detrimental to school morale; school time is too precious to be spent in amusement. The second type is tremendously valuable in correlating and in visualizing the different school subjects. If the festival is made to include the entire school, instead of a few star performers; if the subject is one toward which the general school work has been tending, and if the songs, the games, the dances and the spoken parts have been developed as part of the regular daily work, then the festival has a definite and legitimate claim to be considered as an educational project.

### SUGGESTED FESTIVAL OUTLINES

I. OLD KING COLE: For an elementary and primary school, of two or three hundred children. The stage is the school yard or athletic field, an open grassy stretch, preferably with trees; at the side the audience is seated. At the left center is a rustic throne prepared for Old King Cole.

The festival begins with the entrance of groups of children from various directions, gathering on the green to watch for King Cole and his train, who are expected to pass through the village. While the children wait, they play various suitable games, such as Round and Round the Village, London Bridge, Three Dukes, Sally Waters, etc.

Presently one child points out the approach of the royal party, coming from the right. King Cole is riding on a gaily decked pony or donkey, followed by the various characters in Mother Goose, and by children in simple white dresses. The waiting children separate, leaving a passage for the royal procession, which halts between the lines of welcoming subjects. When the king sees the throne prepared for him, he decides to rest and view the children's games. His pages assist him to dismount, and group themselves, with his followers, around his throne. The king calls for his pipe and his bowl, in succession, brought by pages; his "fiddlers three" can be used to supply music for the games which are to follow. The suggested games and dances are only a few of the many suitable ones for a program of this type.

1. Singing games; Pussy Cat; Sing a Song o' Sixpence; Hickory, Dickory, Dock; Little Jack Horner; The Circus; Children's Polka; Bean Porridge.

2. Dances; Swedish Ring; Seven Jumps; Dan Tucker; Sir Roger de Coverley (Virginia Reel); Pop Goes the Weasel; Irish Long Dance; Scotch Reel; Comin' Through the Rye.

3. Boys as clowns, for tumbling acts; athletic events, such as jumping, throwing, etc., can be performed for the amusement of the king.

4. Maypole Dances.

5. "Daffy-down-dilly," in crepe paper costumes; folk dance by little girls.



6. Wee Willie Winkie, in night-gown and with bell for curfew, comes to send children to bed; children, singing, follow him off to right; king and his train exit to left.

## II. HEALTH FESTIVAL:—*The Court of Common-Sense.*

The Queen of Health is on a visit to King Common-Sense, who is giving a festival in her honor. Entrance procession of King and Queen, with pages, heralds and subjects.

Suggested games and dances; Jolly Miller, Brownie Polka, The Spielman, Ring Dance, Seven Jumps, Nuts in May, etc.

Enter witch Ignorance, who beckons, one by one, the Grimy-Joes, in dirty overalls (Pop Goes the Weasel danced by them); Pickles; Frying-pan; Coffee-pot, each with characteristic pantomime or dance. The children are driven to the rear of the stage by the intruders.

The Queen of Health appeals to heralds to summon her guard to drive off the followers of Ignorance. Then appear in succession:

1. Fresh Air Fairies.
2. Soap Spirits; Tooth Brush Brigade drill.
3. Exercise Boys, in scout uniform or gymnasium suits; these do drill or stunts.

4. Lads of laughter, clowns, with grotesque stunts.

5. Duet, song or dance; Minnie Spinach and Charlie Carrot.

6. Lettuce Lassies; group dance. Green crepe paper skirts, very ruffled.

As each of these of the Health Queen's guard presents his contribution, the forces of Ignorance withdraw further to the rear. As the program is about to end, the herald reads the Queen's proclamation—the Health Chores, or whatever health rules have been adopted by the school.

Finale; all the cast join in some simple circle dance, such as the French May, and the program should be closed with the school song.

## III. UNDER THE STARS AND STRIPES

### A FESTIVAL OF CITIZENSHIP

Raised platform at center back of stage; flat space in front for dancers. Chorus grouped at side.

As the group representing each nation enters, the leader presents to Uncle Sam a small national flag or the colors of the nation represented.

Enter Herald; Columbia; Uncle Sam, preceded by three fife-and-drummer boys in scout costume. Columbia sits on a low bench in the center of the raised platform, Uncle Sam stands at her right; scouts in rear.

1. Prologue—Columbia comes forward.

Whenever we think of our country's greatness, its power and wealth, we remember those who crossed the seas in that far yesterday when this mighty land was but a dream. We remember, too, those later pilgrims whose eager hopes have led them to the feet of liberty.

It is for them that here today we hold high festival together. From many lands they came, seeking freedom for themselves, but also bearing gracious gifts of courage, love, and beauty which they have woven into the tapestry of the Nation.

From the heroic past there comes to you at this hour those daring lovers of great liberty who have built the young republic.

(From outside comes the last verse of "America, The Beautiful."

"O beautiful for patriot's dreams," etc.

2. Herald reads from his scroll:

First there come the forest people;  
Scattered far have been their nation,  
Felled their forest pines and oak trees,  
But their bravery and courage,  
True and lofty aspirations,  
May our country hold forever.

Enter chief, followed by council; bring gift of wampum to Uncle Sam. Tribe holds ceremonial; "War Dance;" then the Indians stand on opposite wing from chorus. Indian Song: "From the Land of the Sky-Blue Water."

3. Herald: Far across the pathless ocean,  
Led by hopes of high adventure,  
Bringing love of life and beauty  
Came the bold and daring Spaniard.

Enter group of Spanish peasants; leader presents flag or colors to Uncle Sam. Spanish peasant dance. Chorus sings spanish ballad "La Cachuca."

4. Herald: Little Holland's sturdy settlers  
Bringing valor, wisdom, patience,  
Buildd well a sure foundation  
For this nation of the future.

Dutch group enters; wooden shoe dance. Chorus sings Dutch ballad: "Song of the Wooden Shoon."

5. Herald: Sunny France has sent brave spirits  
Bringing love of home and country  
Willing hands and dauntless courage.

Enter French peasants; French May Dance. French National Hymn: "La Marseillaise."

6. Herald: Hail the shamrock, rose and thistle!  
Mother country, Nation-builder,  
Champion of Law and Justice,  
Honor to thy sons and daughters  
Who through hardship, hunger, danger,  
Never doubted, never faltered,  
Till their vision saw fulfilment,  
From a wilderness, a nation.

Enter dancers in national costumes; Irish Reel; Highland Schottische: Sir Roger de Coverley. Chorus sings ballads of the United Kingdom: "O dear, What can the Matter Be," "The Minstrel Boy," and "The Blue Bells of Scotland."

7. Herald: Music, dancing, love and laughter,  
Happy hearts and youth eternal,  
Love of life and joy and beauty  
Children of Italia bring us.

Group of Italian musicians, guitars slung with gay ribbons around their necks. Dance, Tarantella; Chorus sing Italian street song, "Santa Lucia."

Herald: Children of the far-off Northland,  
Sturdy, faithful, true and tender,  
Poets, sages, dreamers, workers,  
Scandinavia, we greet thee.

Group of Norwegian peasants in national dance; Chorus sings national anthem, "A Psalm of Peace."

9. Herald: Glorious Russia, mighty nation,  
Through the ages held in bondage,  
Welcome, latest-born republic,  
Sacrificing all for freedom!

Russian Cossack dance; Russian Folk Song, "Bereza Tree."

Uncle Sam comes forward, holding the flags of the nations.

Uncle Sam: From the distant ends of nowhere,  
Many men of many races  
Have come seeking what they dreamed of.  
Liberty, a torch before them  
Raised their minds above the market,  
Waked the mighty souls within them,  
Stirred their hearts with noble passion,  
Gave their souls a clearer vision.  
Thus the folk shall be united  
For the shaping of the future.  
Bring your gifts, oh ancient peoples,  
One and all be they devoted  
To Law, Liberty and Service!  
This your vision of the future,  
This the thing ye stand or die for.  
From the hearts of a free people,  
From the lips of me, their spokesman,  
I foretell the thing that shall be;  
Never more among the nations  
Shall we suffer war for plunder;  
Fight we shall, if Heaven wills it,  
To maintain among the nations  
Ancient Law and general Freedom.  
But the fighting of the future  
Shall be battles of the spirit,  
For the service of all peoples,  
For relief of the down-trodden,  
For the healing ancient sorrows.  
Lo, the Stars and Stripes above us  
Shine for Freedom, Law and Service,  
Mark the pathway of the Future!

American flag unfurled; audience, chorus and dancers join in first verse of the Star-Spangled Banner.



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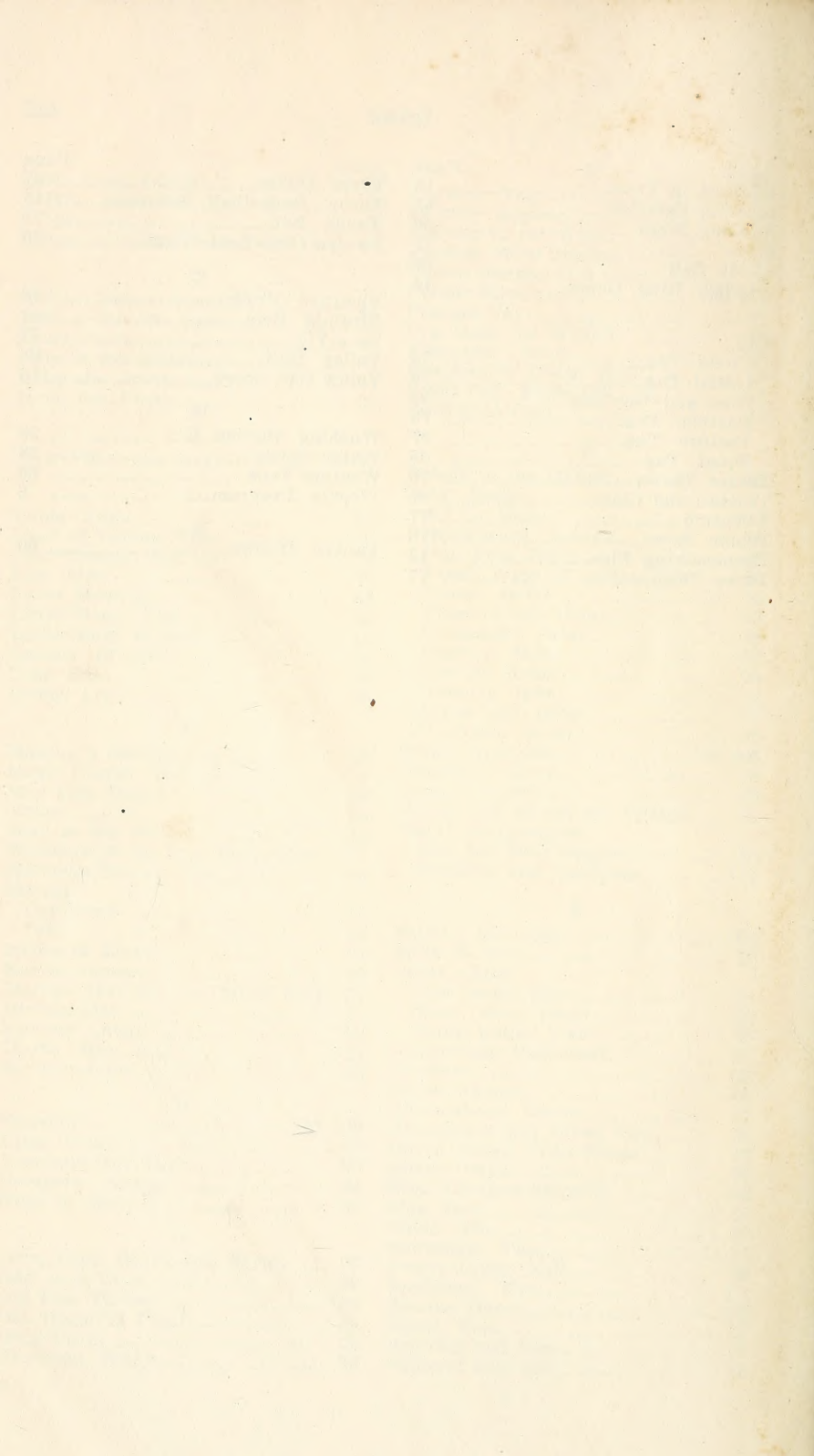
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